SEP 29 '43

SCREEN RADIO MUSIC STAGE

VARIETY

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GAG MEN HOLD COIN REINS

More Incentive to Playwrights Urged By Shumlin as Ease to Script Dearth

By HOBE MORRISON

'Producers should try to take less out of the theatre and should bring more to it.'

That's the belief of Herman Shumlin, whose productions in recent seasons have included such hits as 'The Watch on the Rhine,' 'The Corn Is Green,' 'The Male Animal' and 'The Little Foxes.'

At lunch the other day, Shumlin was discussing the theatre and its drawbacks, and what might be done about them. A serious, thoughtful, reserved man, he talks reluctantly, in response to persistent questioning. He avoids shiny platitudes or glib opinions, speaking cautiously and taking care not to be misunderstood.

Having devoted his life to the stage, Shumlin takes little stock in some of the perennial cure-alls and theories offered by others. But he's by no means a fatalist about it. He recognizes the theatre's ills and limitations, and he believes some things can be done to meet them. As one of Broadway's most active producers, he believes producers have a function in that direction.

Although noting the unprecedented

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Retain USO Units For Vaude Tours

Under plans currently being mulled, many of the units performing for Yank troops both overseas and in army camps and navy bases in this country may remain intact when they check off the USO-Camp Shows route for commercial tours of vaudfilm houses. It's another aspect of the manner in which the post-war vaude picture is shaping up, in this case the USO-Camp Shows organization acting somewhat in the capacity of a production outfit in whipping units into shape.

Many of the performers who have toured the camps both here and abroad point out that the units have worked so well together in the army camps that they're planning to reunite for the post-war commercial dates. As frequently pointed out by 'Variety,' it's a case, too, of building up their vast post-war audiences via

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Even With Hitler Thrown In It Wouldn't Be Worth It

According to shortwave reports from Germany picked up in the U.S., the Volkische Beobachter, Hitler's personal mouthpiece, carried a story Sept. 19 stating that Paramount Pictures had offered $1,000,000 and Samuel Goldwyn $3,000,000 for the film rights to a victory march in New York, featuring Mussolini and captured Italian generals. The parade would be staged by Mayor LaGuardia.

The Beobachter story states that

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Busking Pays Off

Chicago, Sept. 28.

Busking, popular during Prohibition, is being revived here with vigor by the younger element. Groups of three to seven youngsters, usually of high school age, travel from one cafe to another nightly and put on their acts.

Juveniles put their own nickels in the jukeboxes for the musical accompaniment to their songs, dances and impressions and then pass the hat. Some of the more talented groups have worked up a little circuit of their own, appearing in the same places at the same time each night and are said to be cashing in handsomely.

Krupa Clicks on USO Tour With Goodman; May Stick With Band

Gene Krupa drew such a big reception in his first few appearances with Benny Goodman's band on a USO tour last week that he may remain with the band after the camp run is completed. Goodman took Krupa out with him against the advice of USO-Camp Shows, Inc., which set up the camp dates, assuming full responsibility for the move.

Krupa's first date with Goodman was at an embarkation point nearby N. Y. and, according to agency men and USO officials who were along, the soldier reaction to the drummer was almost as hefty as that accorded the leader himself. This prevailed the following night, too, at Bainbridge, Md., Naval Station and subsequent dates in New England.

Goodman's insertion of Krupa in his band for the USO tour was a last-minute affair. Leader had let his drummer go after finishing a run at the N. Y. Paramount theatre and was unable to secure a suitable replacement in time for the camp dates. He then asked Krupa to go out with him.

POSTWAR UTOPIA

Economic Readjustment in Ohio Town Recorded on Discs, Film

What started out as an idea for a play about postwar economic adjustment, later became translated into a reality when the town of Yellow Springs, Ohio, held a 'Little Peace Conference' to lay plans for the return of its 250 servicemen from the fighting fronts. And now

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LASKY'S 'H'WOOD CANTEEN'

Hollywood, Sept. 28.

Jesse Lasky will produce 'Hollywood Canteen' for Warners.

Every star on the lot goes into the film.

RADIO WRITERS HAVE WHIP HAND

Ad Agency Executives Now Dictated To, Instead of Dictating Salaries for Scripters — Experienced Gagsters Commanding Three-to-Five Times the Money They Earned Last Year

SELLER'S MARKET

The 'white-haired' boy in commercial radio today is the comedy writer. For the first time since the inception of the medium, the gag writer is in a position where he and not the buyer dictates the price. Ad agency executives shake their heads at this phenomenon of the business, but they wryly admit that they expect their status in this situation to grow progressively weaker as the war goes on.

Experienced comedy writers are now commanding from three to five times the money they earned a year ago, and the reasons for the emer-

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Cecil Brown, Now Ex-CBS, Knee-Deep in Lectures, Books and Mag Yarns

Lucrative offers, including a bid for lectures at $1,000 per spiel, are being dangled before Cecil Brown, following his resignation from CBS last Thursday (22) because of the Paul White edict curbing news commentators' opinions.

W. Colston Leigh, who handles Brown along with a number of other war correspondents, characterizes the stormy petrel of the air waves as 'the hottest thing on the gabfest circuit today,' pointing to bids that have come in from virtually all parts of the country during the past week from women's clubs, town hall societies, etc., who are anxious to plunk down $750 and $1,000 each for 'the uncensored story.'

Several radio sponsorship nibbles have also come in, but Brown is holding off on any commitments until he gets in at least some of the lectures and finishes his forthcoming

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Networks Ban Tune As Too Conducive to Boozing

English tune, 'I'm Going to Get All Lit Up When the Lights Go on Again in London,' published by Peter Maurice, Ltd., and written by Hubert Gregg, has been banned by the radio networks as 'too encouraging to drinking.'

Shapiro-Bernstein, publishing the song in the U. S., has changed the title to 'I'm Going to . . . on Broadway,' with a new set of lyrics by John Klenner. However, lyrical content is still along the same idea.

Road Legiters' Camp Dates Seen Building Up Vast Postwar Audience

In addition to current Broadway attractions playing army camps in the metropolitan New York area on their free nights, negotiations were completed last week whereby legit shows on tour will be channeled into adjacent military posts throughout the country under similar arrangements.

Unusual significance is attached to the pledge of the managers and performers to play the camps while on tour since, in many instances, it's expected to bring the theatre to countless thousands of soldier boys who previously had never seen a Broadway legit production.

Similarly, the performers are mindful of its postwar overtones, since they see stemming from the camp shows project the building up of a vast audience reservoir that will be cued to the after-the-war theatre picture in the country, when legit shows, it's expected, will be routed into the smaller towns and hamlets to satisfy the new demands for live entertainment.

The legit-Camp Shows project for the metropolitan area, concluded at huddles last week with Bert Lytell

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Mother's Day

Pittsburgh, Sept. 28.

On same day that a new play, 'Mother's Day' was scheduled to open last week in San Francisco, mother of the author who wrote it passed away in a Pittsburgh hospital. Author is Aleen Leslie, also radio writer ('A Date With Judy') and scripter for many of the Henry Aldrich pictures at Par.

Miss Leslie flew to Pittsburgh from Hollywood to be with her ailing parent couple of weeks ago but left to attend the preem just about 48 hours before her mother, Mrs. Nat Wetstein, succumbed to a lingering illness. Playwright's husband, Jacques Leslie, is in RKO's legal department on the Coast.

Elissa Landi Praises Canadian Women, Chides Yanks in the War Effort

Detroit, Sept. 28.

American women got a dig from one of their own when Elissa Landi, currently appearing here in 'Tomorrow the World,' crossed the river to speak in Windsor, Ont.

In praising the war effort of Canadian women, she said, 'I think you're doing much more than American women. I think the American women can do it, but it just seems that they need a little booting, or maybe pinching a little, before they wake up to what must be done and to what they can do. They'll never need, I hope, to do as much as the women of Russia are doing, for it is to be hoped that war conditions in America will never be similar to those there.'

Although Austrian-born, Miss Landi is now an American citizen.

Big War Biz Scares Niteries

Headwaiters and nitery owners the country over, from New York to Frisco, are of the same opinion that (1) 'we feel almost like strangers in our own joints, what with so many strange faces among the customers'; and (2), 'this exaggerated, false spending is starting to scare all of us.'

Coatroom girls, captains and waiters attest to the same thing: they know only 5 or 10% of the patronage

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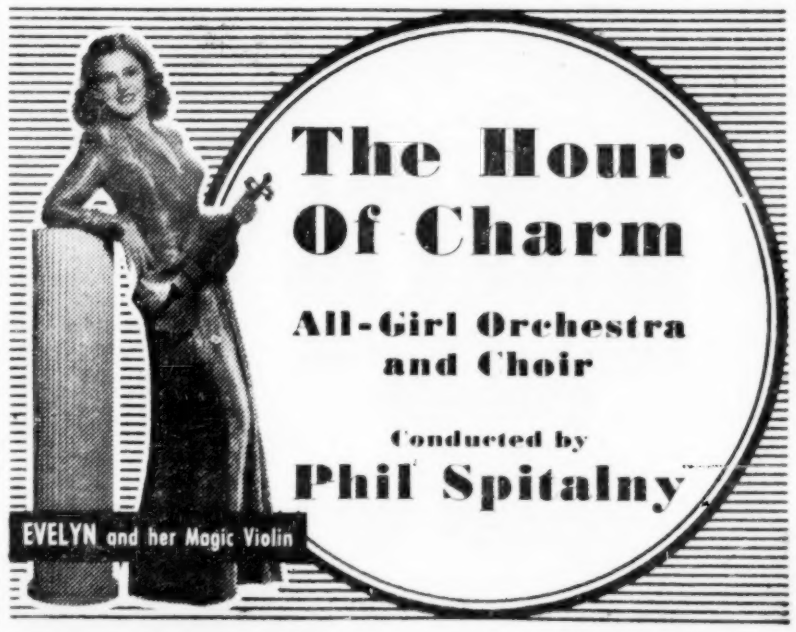

Publicists Back Plan to Curb Data on Star Pay, Film Costs

Tall salary and high picture cost publicity, curbing of which has been avidly sought by the Hays office for years, now is being tackled by the Eastern Public Relations Committee, composed of major company home office ad-publicity chiefs. Agenda for combatting this long-prevalent, so-called evil was given the committee last week, with action both by N. Y. and Coast committees expected within a month.

N. Y. committee tentatively plans toning down publicizing of ad expenditures, cost of screen productions, and sales convention budget figures.

Though these three phases admittedly are only a small portion of the astronomical figures released on film costs and salaries making the film industry a first target aimed at by legislators now seeking new sources

(Continued on page 8)

JOE LEWIS, DURANTE, SOPH FOR N. Y. COPA

Monte Proser's Copacabana, New York class nitery, is all set with name talent until July, 1944. Proser, in order to avoid shortage of draws, has booked the nitery solid, setting Joe E. Lewis for two dates, Jimmy Durante and Sophie Tucker, offering a $500 raise over their last appearances at the place in order to close contracts quickly.

Lewis comes in Oct. 7 for eight weeks, followed by Durante on Dec. 2 for 12 weeks. Sophie Tucker comes in first week in March for four weeks, with Lewis skedded back in April for a final 12 weeks.

Quent Reynolds Due For a Radio Series

Quentin Reynolds, Collier's correspondent back from the Italian campaign, will probably do a radio series. Mark Hanna is agenting that for him.

The vet war correspondent isn't as optimistic about a quick victory as are some of the other ether quarterbacks. He doesn't see Italy won before next spring, for instance. Reynolds has two cabled stories coming up in next week's Collier's and the week thereafter detailing his reasons why. Emphasis is on the Salerno campaign, a severe setback at first for us.

Jolson, Harry Akst Back From 8-Wk. Overseas Tour

Back in this country after eight-week tour of bases in the Middle East combat zones, where he entertained Yank troops for USO-Camp Shows, Al Jolson is in Miami Beach, where he clippered in Friday (24) from the overseas jaunt. The singer is due to arrive in New York tomorrow (Thursday), where he'll check in at USO-CSI headquarters.

His fourth offshore trip for USO-Camp Shows, Jolson says he spent more time at more places than on any previous tour. His accompanist, Harry Akst, returned to New York on Monday (27). Star is due soon on the Coast, where he reports at Columbia for the forthcoming Jolson biog film, 'Minstrel Boy.'

Katherine Dunham, Ph.D.

It's not generally known that Katherine Dunham, the colored film, nitery and concert dancer, whose tropical revue is currently a click at the Martin Beck, N. Y., is also an anthropologist of note and boasts a Ph.D. from the University of Chicago. For her master's thesis, Miss Dunham submitted a series of articles on primitive and folk cultures which have since been incorporated in art and anthropological books and magazines.

Her interest in the dance as a primitive social manifestation won her a Julius Rosenwald Foundation Fellowship several years ago which took her to Jamaica, Martinique, Trinidad and Haiti.

Similarly, Pearl Primus, the colored dancer at Cafe Society Downtown, who goes into the Billy Rose 'Carmen Jones' musical, has a master's degree from Columbia, stemming from her interest in the same subject.

BACK THE ATTACK!
BUY EXTRA BONDS!

Bing's Ripley

Washington, Sept. 28.

Newest Bing Crosby story to drift east deals with a recent show he put on at Camp Anita, Calif., Army Ordnance Center. Camp occupies the old racetrack grounds there.

'It was the first time,' commented Bing, 'that I ever went home from there breaking even.'

LILLIAN GISH RETURNS TO LEGIT NEXT WINTER

Lillian Gish is expected to make her return to legit in the new Michael Hogan play, 'Maggots in the Cheese,' which Al Margolies has skedded for winter production on Broadway. Miss Gish during the past year made a film comeback.

Title of play will probably be changed by the time show goes into rehearsal Dec. 1.

Major Roscoe Ates May Stay On in the U.S. Army

Memphis, Sept. 28.

Stuttering Roscoe Ates may never stammer again.

Now Major Ates of the Army Air Force, the film funnyman with the tangled tongue revealed here Tuesday (21) that he hasn't stumbled over a syllable once during his 15 months in the Army.

'What's more, I won't do it again until the war is won and then only if I go back to the movies,' the major revealed to his long-time friend, Jim Scott, manager of the Chisca hotel. 'Matter of fact, I've come to love the Army so that I'm seriously considering remaining in the service permanently.'

Major Ates was en route from Houston to a new assignment in Atlantic City, accompanied by Major Robert Nordley. At the shore city, he'll assume his new duties as Special Service Officer for the Army Air Forces in charge of providing entertainment.

June Knight, Divorced, Returning to Hollywood

Memphis, Sept. 28.

Blonde, statuesque June Knight finally settled her Arkansas marital battle with wealthy Arthur Cameron last week for $50,000 and a divorce.

The erstwhile actress of Broadway and Hollywood reached an out-of-court agreement through her lawyers with the Texas oil tycoon in the suit originally filed Feb. 8 and bitterly contested throughout the summer.

Attorneys for Miss Knight, who did not appear in person in the courtroom for the final act to her torrid divorce drama, said she had agreed to relinquish all claim to the Cameron fortune in exchange for the cash settlement and a divorce decree in her favor.

The court also ordered that Cameron pay $3,000 legal fees to her lawyers, Former Gov. Jimmy Allred of Texas and W. Henry Rector of Little Rock.

Miss Knight said she's returning to Hollywood to resume the career she gave up to wed Cameron Aug. 24, 1938.

66th WEEK !

KEN MURRAY'S

"Blackouts of 1943"

El Capitan Theatre, Hollywood, Cal.

"If you never see another stage show, drop in on Ken Murray's 'Blackouts' and you've seen the tops of the entertainment field since the days of Barnum's first 3-ring circus."

JOE E. BROWN

VAUDE CANDIDATES FROM OTHER FIELDS

Many names and near-names from various spheres of show biz are being offered for personal appearances in vaudfilm houses.

Heading the list are Pola Negri, currently making her film comeback in RKO's 'Hi Diddle Diddle'; Peter Donald, m.c. of Mutual's 'Guess Who' and raconteur of 'Can You Top This' on NBC; Donald Dickson, at one time with the Metropolitan Opera Co. and more lately the baritone star of the NBC Edgar Bergen-Charlie McCarthy program; Anne Brown, the original Bess in George Gershwin's 'Porgy and Bess,' and Chick Chandler, film player, who closed Saturday night (25) in Michael Myerberg's ill-fated 'Star Dust,' which folded in Baltimore.

Noel Coward's 'Germans' Song Not for the U. S.

Noel Coward's 'Don't Let's Be Beastly to the Germans,' tune which has stirred up a great deal of controversy in England, won't be put out in this country, according to Chappell Music, which fears too much controversy might ensue.

March of Time was slated to do the song last week on its weekly radio show, but after failing to get permission from the publisher and Coward, gave up the idea. Author was particularly adamant about not giving his okay to do tune here in this country.

Lyric is satirically anti-Nazi despite the ameliorating connotation of the title.

Ramon-Renita Resume

Mexico City, Sept. 21.

Mexico's famous dancing team of Ramon and Renita has come out of retirement. The team, which achieved a rep in the States some years ago, quit last year when Renita (Mrs. of the team) had a baby. Meantime, Ramon Reachi operated a booking agency here and directed dances for Mexican films.

First job for Ramon and Renita since the retirement is a new Mexican musical film. They'll also direct and dance in 'Firefly,' to open here Nov. 5 at the Iris.

THE BERLE-ING POINT

By Milton Berle

Was on the radio for nine war bond rallies last week and also sold them over the telephone. They had a wonderful system. If you bought a $1,000 war bond you could speak to Walter Winchell. A $500 war bond and you could speak to Bert Wheeler. A $100 war bond, Choo-Choo Johnson. I sold more 25c. stamps than anybody in the country.

A woman called up and I said, 'This is Milton Berle speaking.' She said 'I know that, but I'll buy a bond anyway.'

My little nephew Michael can't get out of the Third grade because his teacher is a Republican. She doesn't believe in a Fourth term.

If you know how, I wish you'd show me,
How to get tickets for Oklahomy!

The way soldiers are developing such colorful vocabularies the Army must be feeding them plenty of oathmeal.

Some of the girls in the Follies know exactly what they want in a husband. Any jerk with jack is jake.

Did you hear about the Hollywood couple who married and lived happily even after?

Would you say that hotel detectives are really members of a Guest-apo?

Buying bonds from your bank account,
Will help increase our tank account!

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 28.

Watching Jimmie Durante go through a scene with a two-year-old on the Metro lot the other day, the tot acted like such a veteran, that I asked her mother if this was her first picture.

'No,' she answered, 'it is her second.'

Whereupon the child drew herself up to all the dignity of her two years and announced, 'Before, I was Eve Curie!'

Exclusively Yours

Dean Murphy, the voice of F. D. R. in 'Yankee Doodle Dandy' (WB), is to be loaned by Metro to Sam Goldwyn to be the President's favorite impersonator again in a Danny Kaye sequence for 'Up In Arms'...Joan Arliss will soon be a Columbia gem...do all those sotto voce recordings and tests of Kitty Carlisle at Warners mean that she's the ultimate choice for 'The Life of Helen Morgan'?...Ralph Forbes, having completed 'Frenchman's Creek' (Par), is New York bound to confer with Ruth Chatterton (the ex-Mrs. Forbes) about the possibility of being her co-star in a Theatre Guild revival, if future film commitments don't interfere...as soon as Joel McCrea leaves for overseas, Frances Dee will also desert pictures to fulfill her life-long ambition to do a play on Broadway...Sam Levene says he'll believe in Santa Claus if he can join that 'Mexican Hayride' with June Havoc...Eddie Small will get 'Up in Mabel's Room' under way as his initial UA production, before starting 'The Life of Valentino'...Blanche Ring, under contract to Metro for the past six months, has yet to have a camera turned on her...Bette Davis returned from New Hampshire and went directly to Laguna Beach to rest before plunging into 'Mrs. Skeffington.'

W. C. Fields and Edmund Gwenn, meeting at the Savoy, had a nostalgic reunion reminiscing about the time they appeared on the same bill in an English music hall a quarter of a century ago...'Teddy' was appearing with Irene Vanbrugh in that old vaudeville standby, 'Twelve Pound Look,' and W. C. was doing his now famous cigarbox acrobatics...the Cheviot Hills Country club will soon be taken over by motion picture interests, which will run it exclusively for the Hollywood mob...if Howard Harris and Sid Zelenko are drinking Maxwell House coffee this week, it's because they are chief contenders to fill in the writer's spot left vacant by Phil Rapp...Harry Cohn is already worrying about Orson Welles' imminent departure for London to co-produce (with Alec Korda), direct and star in 'War and Peace,' for fear that Rita Hayworth won't want to be the bride he leaves behind...Eddie Davis, about whom the zaniest comedy could be written, will write most of the blackouts for George White's 'Scandals'...When Edna Best, now on the radio staff of Young & Rubicam, called Ronald Colman to clear him for a big commercial show, Ronnie replied, 'I'm sorry, you'll have to contact my agent, Nat Wolf, who, I believe, is also your husband.'

One In a Million

When 'The Hollywood Canteen' is screen immortalized via Warners, it will be Delmar Daves, scripter of the original 'Stage Door Canteen,' who will not only pen the yarn but do the directing.

Daves, the white-haired director on the lot since his first effort, 'Destination Tokyo,' will capitalize on all the publicity given the 'millionth man' to visit the Canteen, and will use him as the pivotal hero around whom every Warner personality will revolve. And don't be too surprised to see Cheryl Walker, the 'Eileen' of 'Stage Door Canteen' continue as the junior hostess with whom 'Mr. Millionth Man' leaves his heart behind.

Memo to ye ed: Your 'Hollywood Runaround' will be back to the 'New York Runaround' for the issue of Oct. 6.

Streamlined 'Shrew'

Dawn Powell is doing the book for the streamlined version of Shakespeare's 'The Taming of the Shrew,' which Al Margolies is putting into production for a Broadway opening this winter. Irving Graham has also been engaged to do the score.

'Shrew' will be a costume show and presented along the same lines as 'The Boys from Syracuse,' the modernized version of 'The Comedy of Errors,' which George Abbott presented on Broadway several seasons back as a musical.

Margolies is currently negotiating with the Arthur Lyons agency for the two leads and director. Show goes into rehearsal late in October, when it will be given a new title.

WB CONTRACT LIST HITS PEAK AT 203

Hollywood, Sept. 28.

Six new players added to the contract list at Warners boosted the roster to 203, the highest point in the history of the studio.

Number includes 83 players, 28 of whom are in the armed forces. Remainder of the list is made up of producers, directors, writers and composers.

Lunt-Fontanne, Others Arrive in London

London, Sept. 28.

Comedian Willie Shore, singer Bob Russell and Alfred Lunt and Lynn Fontanne have arrived in London to entertain American servicemen.

Gypsy Rose Lee's Mother Injured in Auto Mishap

Mrs. Anna Thompson, mother of Gypsy Rose Lee and June Havoc, was critically injured Monday (27) in New York as the result of an automobile accident.

Mrs. Thompson, a passenger in a car driven by Patricia Donovan, crashed into a concrete upright under the West Side Highway shortly after 1 a.m.

BINYON, BEMELMANS COLLABING ON PLAY

Army Captain Claude Binyon is collaborating with Ludwig Bemelmans on a composite dramatization of the latter's two books, 'Hotel Splendide' and 'I Love You, I Love You, I Love You.'

Show will be a musical, which Al Bloomingdale will produce on Broadway this winter.

Fate of Performers In France Still Uncertain

The fate of quite a few of the moneyed French professionals, who thought they had a semblance of refuge on the Riviera, is now a matter of concern to their U. S. friends. Some were native-born French and others of French citizenship, by naturalization, among them a few of non-'Aryan' extraction.

The pincers between the Franco-Nazis and the revolting Italians leaves the San Remo-Monte Carlo-Nice-Cannes strip in grave uncertainty as to their safety.

Cantor-Lastfogel to Work Out a 'Hospital Circuit'

Eddie Cantor and Abe Lastfogel, USO-Camp Shows prexy, will huddle on the Coast next week on the setting up of a 'hospital circuit' for the entertainment of wounded servicemen shipped home from the fighting fronts. Cantor, who has long felt the need for a fully-organized circuit to bring cheer to the sick and wounded boys, will head a troupe of filmites who will tour the various hospitals under USO auspices.

Tour will begin as soon the comedian completes work on his 'Show Business' picture for RKO. Lastfogel leaves N. Y. for the Coast on Friday (1). He'll remain there for about nine or 10 weeks in connectin with the Camp Shows fall and winter domestic and overseas schedule.

EQUITY WOULD REPLACE 4A'S

AFL and CIO Decide Not to Merge Labor Shows; to Tour Separately

Move recently initiated aimed at a merger of the show business ventures now in preparation by the American Federation of Labor and the CIO, based on the contention that the separate enterprises may widen the AFL-CIO labor breach instead of cementing relations, has been dropped, with the two organizations preferring to go their own ways on the projects. Both are gearing their respective productions to portraying the vital role of labor in helping to speed the victory, though it was felt in some labor and show biz quarters that it could best be accomplished via a collaborative gesture.

AFL project will take the form of a pageant, to be presented in Madison Square Garden, N. Y., Nov. 9, with a tour of the country slated to follow. Representatives of all theatrical unions met last week (22) with stage, radio and screen reps to formulate plans for the pageant, which, based on present plans, will be one of the most spectacular ever shown in N. Y. or elsewhere. Title will be 'We're on Our Way—to Victory.' Attending the session, which was preceded by a luncheon at the Astor hotel, were ex-Mayor James Walker, Bert Lytell, AFL exec Matthew Woll, Erno Rapee, Ed Sullivan, Major Leslie Thompson, William Morris, Jr. and many others from show biz. As pointed out by Charles Yale Harrison, of the N. Y. Labor War Chest, 'The pageant is not a benefit, but an expression by N. Y. entertainment unions of the part which organized labor is playing in the war.'

The CIO show, 'Roll Up Your Sleeves,' goes into rehearsal in two weeks, with a full season's road tour being booked before its opens in N. Y.

BERLIN'S 'ARMY' CUFFO AFTER IT HITS LONDON

London, Sept. 28.

When Irving Berlin and the all-soldier cast of 'This Is the Army' reopens here, it will be a cuffo show for servicemen exclusively. Show will tour as a single unit instead of being divided into two sections as originally planned.

After a West End engagement for Allied soldiers stationed in and near London, it'll tour the various bases throughout England and Ireland.

Rehearsals in N. Y.

Prior to shoving off for the fighting front Irving Berlin's 'This Is the Army' will have two dress rehearsals in New York, probably at Mecca Temple, sometime next week. The run-throughs will be strictly private, performances being held in order to fix the routining.

The offshore 'Army' contingent will carry a complement of 110 men as against 150 used originally. Date of departure has not been set, nor will it be revealed.

Mass Reading Slated For Air Force Show

Moss Hart will hold a mass reading of his new Army Air Force show, 'Winged Victory,' on Friday (1), probably at the Windsor theatre, N. Y., with rehearsals skedded to get under way on Saturday (2). As yet not a single cast member has read the script, Hart preferring that he read it to the entire personnel immediately prior to start of rehearsals.

'Victory,' it's disclosed, will have 150 speaking parts, with a cast of upwards of 200, including a number of civilian actresses. The entire personnel, including backstage crew, etc., will comprise 300.

Gilbert Miller has been named chairman of a civilian committee which will raise $100,000 for the production, with the various subscribers to get back what they put in. Show will open at the 44th Street theatre, N. Y., on Nov. 18 after a two-week tryout in Boston.

Not Jealous?

Hollywood, Sept. 28.

Glamorous messenger gals who replaced the boys on the picture lots by reason of the boypower shortage, will function from now on as messengers and nothing more.

Some of the gals doubled for a while as guides, escorting visitors to the various sets, until the glam stars complained that the streamlined guides were attracting too much attention.

Complete Control of Pic Emphasized By Mgt. In Nixing 600G 'Father' Bid

In explaining the rejection of the newest bid of $600,000 from David Loew and Arthur Lyons for the picture rights to 'Life With Father,' show's producer, Oscar Serlin, reiterated that the financial consideration is the least important factor. He stated the time element is hardly material, for if 'Father' was filmed 10 years from now, the story would not be dated. Serlin, with Howard Lindsay and Russel Crouse, the authors, have made the unprecedented stand that they must be in complete control of the picture's details, so that 'Father's' principal character (Clarence Day) will reach the screen as they conceived him to be. They are meticulous in aiming to see that the picture be in good taste.

Four studios are interested in securing the 'Father' rights, with four definitely out. Stated that it is mostly a matter of working out details of a contract, while the show's management won't be hurried, as the play is still faring well enough on the stage. Others named as considering 'Father' are David O. Selznick (Vanguard), Warners, Mary Pickford and Samuel Goldwyn. Declared out are Metro, Paramount, Columbia and Universal.

Topped Others by 100G

Hollywood, Sept. 28.

Loew-Lyons' bid of $600,000 guarantee for 'Life With Father' topped others by $100,000.

The L-L offer was against 50% of the profits, stipulating immediate production.

NORMAN CORWIN, METRO SAID TO BE NEAR DEAL

Norman Corwin, who winds up the 'Passport for Adams' sustainer on CBS next Tuesday night (5), is mulling what is reported to be an exceptionally attractive film-writing offer from Metro. However, he'll return to New York for confabs with CBS program executives before making a decision about it. He's due east about Oct. 15.

The writer-director was under contract to RKO several years ago and, after his 'Bill of Rights' broadcast on all networks, had an offer from Metro at a figure understood to have been $1,000 a week. However, he refused to be tied to a term deal, so turned it down. That aspect is believed to have been ironed out in the latest Metro proposition, and he would have some say in the selection of his assignments, so he is expected to sign.

Jeanne Cagney Sought For Berle-Hayman Play

Milton Berle and Clifford Hayman, who have Allen Boretz's comedy, 'All the People,' skedded for Broadway production this winter, are negotiating with Jeanne Cagney for a leading role.

Berle and Hayman plan to put the show into rehearsal about Dec. 1.

BACK THE ATTACK!
BUY EXTRA BONDS!

SEEKS TO HEAD 1 BIG TALENT UNION

Although Equity went on record as favoring the idea of one big talent union, it is insistently pointed out that no feasible plan has ever been worked out for such a consummation. That's why there was a string to its okay on merging with the American Federation of Radio Artists and the American Guild of Musical Artists last week.

What Equity would prefer is that the other talent unions merge with it and that Equity then be wholly representative of all actors and artists. It is argued that Equity, being the best known and probably the most influential of the various actor groups, besides being the strongest financially, is the most logical parent union. AFRA and AGMA have been in existence for about six years, while Equity has been successfully operating for more than 25 years. Screen Actors Guild is another important talent union, but without it a merger does not appear to have a satisfactory outlook, while the vaude group, American Guild of Variety Artists, is still a problem, but would also be a necessary factor in one big union.

Time for Correction

Pointed out that Equity let go the jurisdiction of nearly all the other talent unions, dating from the time it failed to organize Hollywood. For years there was criticism of those moves which permitted the picture, radio and musical artist (inclusive of

(Continued on page 54)

$75,000 Cash and 25% Over $500,000 the Terms For 'Tomorrow the World'

Screen rights to 'Tomorrow the World' which Lester Cowan bought calls for a down payment of $75,000, plus 25% share of the gross over $500,000. After the producer Theron Bamberger demanded and found he could get $350,000 for the screen rights, he decided on a percentage deal instead. The 500G is figured as the probable production cost. Shooting on the picture is tentatively slated to start in January, with release scheduled for next June. Distrib not yet set.

In accord with the Dramatists Guild minimum basic contract, coauthors James Gow and Arnaud d'Usseau will split 60% of the proceeds from the film sale, with producer Bamberger (Lester Mayer, associate) getting the remaining 40% to share with his backers. Although contracts for the sale have not actually been signed, Sidney R. Fleisher, the Dramatists Guild arbiter, has approved the terms, so the deal is officially set.

'Tomorow' is a current hit at the Barrymore theatre, N. Y., and a second company is at the Cass, Detroit.

BENNY BAKER'S 'DATE' WITH VINT FREEDLEY

Benny Baker has been signed for Vinton Freedley's forthcoming Broadway show, 'Blind Date,' slated to go into rehearsal in mid-October. Jerry Lester is already set and Freedley is trying to get Ann Miller for the lead.

Comedian Baker almost had his ambition to play a serious role realized last week. Just prior to leaving for N. Y. he was called to test for role in Paramount's 'Hitler's Gang,' but at last minute was notified that he was signed for the Broadway musical. Baker was slated to test for part of Hermann Goering.

Aurora's Film Bow

Hollywood, Sept. 28.

Carmen Miranda's sister, Aurora, checked in at Universal to make her film debut in 'Phantom Lady.'

Pair did a sister act in Brazil, but Aurora is billed simply as Aurora, without the Miranda tag.

Gen. Osborn, Under Fire, Faces Loss Of Camp Shows, Army Film Powers

Washington, Sept. 28.

Brig. Gen. Frederick H. Osborn, head of the Army Special Services division, was nominated to the Senate today to be appointed a major-general.

President Roosevelt submitted the nomination.

A directive now before Secretary of War Stimson and approved by the general staff will strip Brig. Gen. Frederick H. Osborn, of the Special Services Division, of many of his powers.

When and if Stimson signatures the directive, Gen. Osborne will lose camp entertainment, now directed by Lt. Col. Marvin Young; the Army Motion Picture Service directed by R. B. Murray, jurisdiction over recreation and sports, and other important military duties. It will leave his Services of Supply with authority over research, education and indoctrination courses. All film activities under Gen. Osborn will be switched to the Signal Corps under Col. Kirke B. Lawson, head of the Army Pictorial Division. This would mean shifting of Lt. Col. Frank Capra's activities to the new setup.

Gen. Osborn, as a Hyde Park neighbor of the president, was a personal appointment by Roosevelt. Regular army officers and West Pointers variously have been reported as resenting the broad activities given to the one-starrer, who was without previous military experience. Gen Osborn took charge of the Division when it was known as the Morale Branch and when Maj. Gen. James A. Ulio (now Ad-

(Continued on page 8)

Or What Have You?

Hollywood, Sept. 28.

Rental studio owner, who has become an indie producer, wanted to borrow a femme lead from a major studio and was given a quick brushoff. Before the week ended, the major studio wanted to borrow a camera crane from the owner of the rental studio, who had been nixed brusquely when he wanted to borrow the femme. Mechanical equipment being so scarce nowadays, the major company swapped its femme lead for a hunk of machinery for one picture.

And that's how pictures are born.

Survives 'Crucifying' In Sideshow, Dies Of Heart Attack in Mex.

Mexico City, Sept. 28.

Harry Von Wieckede, the 'fakir' who attracted huge crowds to a downtown sideshow recently where he was 'crucified' for 21 days, died in a local hotel room last week (21).

He had been in his hotel room only four hours after returning from a hospital, where he had been confined since Sept. 15, when the gold nails were moved from his hands and feet after the 21-day test. It had been advertised he would remain 'crucified' for 100 days. A doctor had ordered the spikes removed.

A heart attack was believed fatal. Little was known of the fakir, who was about 35 and was reported to be both German and Swiss. He had been 'crucified' three times previously in South and Central American countries.

FETCHIT STEPS INTO 30-DAY CHI JAIL BIT

Chicago, Sept. 28.

Stepin Fetchit dejectedly started to serve a 30-day sentence in the Bridewell last Thursday (23) for contributing to the delinquency of a minor, when Judge Joseph B. Hermes, in Jury Court, overruled a motion to vacate judgment.

Judge Hermes had promised Fetchit a continuance if he started on a tour of Army Camps by last Tuesday, but Fetchit failed to make the necessary ararngements, so had to go to jail. He was sentenced on July 31 after a 16-year-old Negro girl had been found in his hotel room.

Columbia's Record-Less Album for Sinatra Disks

Columbia Records will market an unusual item later this week or early next. It is made up of an album under the name of Frank Sinatra, which will be sold, minus records, for 50c. Since Columbia has recently issued four individual discs by the singer, the number of pressings the blank book can hold, the company feels that Sinatra fans will want something to store them in.

Columbia has put out in the past couple months, 'People Will Say We're In Love'-'Oh, What a Beautiful Morning,' 'Sunday, Monday, Always'-'If You Please,' 'You'll Never Know'-'Close to You' and 'All or Nothing At All,' last made with Harry James while Sinatra was with that band.

Ruggles' Korda Pic

Wesley Ruggles will direct the forthcoming Sir Alexander Korda picture in England for Metro. Film will star Robert Donat and Merle Oberon (Lady Korda).

Mr. and Mrs. Wesley Ruggles accompany the Kordas back to England in November.

BACK THE ATTACK!
BUY EXTRA BONDS!

WILLKIE'S THREE-WAY CALL AT ZANUCK MANSE

Hollywood, Sept. 28.

Wendell Willkie spent the weekend in the Darryl Zanuck mansion in Santa Monica, tripling as house guest, chairman of the 20th-Fox board of directors and story adviser on the forthcoming picture, 'One World.'

Picture will be one of the company's highest budgeters for the 1943-44 20th-Fox program. Willkie and Zanuck conferred on company business with Spyros Skouras, who planed out for New York, with a one-day stopover in Denver.

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Bond Cavalcade Gets Warm H'wood Reception After $1,080,000,000 Tour

Hollywood, Sept. 28.

Hollywood Bond Cavalcade wound up its national campaign last Saturday (25) in San Francisco with around $1,125,000,000 for Uncle Sam's cash box. Combined with the Airmada shows, special theatre preems and bond selling activities via radio, entertainment industry has raised in the neighborhood of $2,500,000,000 during the Third War Loan campaign. The Airmada accounted for $250,000,000, while preems and other theatre activities by last week had rolled up around $337,000,000 in bond sales.

Hollywood's bond cavalcade of stars came home Sunday (26) to a reception at Glendale station that was as heart-warming as any they received on the 10,000-mile tour of 15 cities.

As the Red, White and Blue special pulled in, a Navy band flanked by a group of stars gave out with 'California, Here I Come.' A crowd of 6,000 also was on hand to join the acclaim. Civic dignitaries joined in the welcome and wires from Washington Treasury officials paid high tribute to the cinema troupe. Secretary Morgenthau expressed his gratitude in a wire to the managers of the tour, Kenneth Thomson and Charles K. Feldman, as follows: 'I do want every member of the cavalcade and all others in various branches of the motion picture industry—production, distribution, exhibition—to know that the Treasury Department is appreciative of the fine American spirit you have all shown in the Third War Loan. You have undoubtedly made a fine contribution to what now appears to have been a highly successful effort.'

Ted Gamble, national director of the war finance committee, Treasury Department, called the tour the 'greatest home-front job of this war.' He added: 'In traditional industry fashion, an expression of willingness to do anything and everything possible was immediately forthcoming. All of the many activities which the industry has undertaken have been fulfilled in true showmanlike manner. Please extend my

(Continued on page 24)

Hersholt's Bond Pitch To Danes Sells $225,000

Minneapolis, Sept. 28.

Coming to Minneapolis to address 100 delegates to the Danish Brotherhood of America convention and to speak at a church, Jean Hersholt turned Third War Loan bond auctioneer at the dinner meeting. He auctioned off a piece of pie for $100,000, then re-sold it again and again. When the pie wore out, he substituted autographed photographs and 'sold' them to the highest bidders for the bonds. A handshake went for $22,000. All told, bond purchases aggregating $225,000 resulted.

Hersholt said his experience getting to Minneapolis would make a plot for a film thriller. He left New York at 7 a. m., flew to Chicago and arrived there just in time to miss the plane connection for Minneapolis. Then he chartered a plane at his own expense and arrived here 'just in the nick of time' for the Brotherhood dinner.

From Minneapolis Hersholt returned to Hollywood.

New Camp Lee Airer

Camp Lee, Va., Sept. 28.

A new weekly radio show, 'Bunk Fatigue,' has been launched by the Quartermaster Replacement Training Center over WRNL, Richmond, 7:30 to 8 p. m., originating in the 13th Regiment area.

Lt. Robert Eastright, Special Service Officer of the 13th, wrote and produced the first show, with Pvt. Jack Hurdle as director. Lt. Eastright was a New York and Hollywood script writer, and Hurdle was director and producer of such radio shows as 'Maxwell House Coffee Time,' 'Prudential Family Hour' and 'Junior Miss.'

6,000 Workers in Armed Forces

Hollywood, Sept. 28.

More than 6,000 male film studio workers, about one-third of the industry's normal personnel, are now in the armed forces. Statistics were disclosed by Y. Frank Freeman at meeting of the Motion Picture Producers Assn.

Soldier Show Scripts

New War Dept. directive, as published exclusively in 'Variety' last week, calling on commands of the army posts throughout the country to set up their all-soldier entertainment activities, has resulted in a flood of inquiries as to where suitable material can be obtained.

War Dept. points out that, by writing in to the Special Services Division, Washington, setting forth type of material required, it will be sent upon request. Entire 'show biz library' has been set up for just such a purpose.

200 Scripts Submitted In Servicemen Contest; Deadline Set for Nov. 1

More than 200 manuscripts have been submitted to date in the $10,000 playwrighting contest for men and women in the services, which is sponsored by the National Theatre Conference. The two scripts adjudged winners will be presented on Broadway.

Servicemen stationed in this country, as well as in theatres of operation overseas, have until Dec. 1 to submit their entries. Deadline, previously fixed for Nov. 1, was set back to allow NTC to use the National Entertainment Industry Council's donation of $250 as prize money in a new class of competition, radio plays. Augmenting NTC's $1,000 in cash for 58 prize winners in four classes of writing (long plays, one-acts, skits, and musical comedies), will be NEIC's $150 contribution for the two best half-hour radio plays and $100 to be split evenly among the authors of the four best 'spot' scripts.

As an added fillup, 17 institutions announce 23 post-war scholastic awards to playwrights singled out for recognition by contest judges. Aggregate value of scholarships and fellowships amounts to $9,500. List includes, among others, Carnegie Tech, Cleveland Playhouse, Dock St. theatre, Pasadena Playhouse, Univ. of California, Washington and Yale.

Playlets at Camp Lee

Camp Lee, Va., Sept. 28.

'The Army, Play by Play' will be presented by the Camp Special Service Office here Oct. 11-13, with soldier-actors participating in four soldier one-act plays.

Sgt. Don Stevens is coordinating the production under the supervision of Captain Brace Conning.

Back the Attack! Buy Extra Bonds!

Here They Come, Mabel

Hollywood, Sept. 28.

Next director chore for Ray McCarey is 'Up In Mable's Room,' to be produced by Edward Small for United Artists release.

Filming starts when McCarey winds up his current RKO job, 'Dangerous Journey.'

Rep. Sets Seabee Film, With Preem Skedded For L.A. Advance Base

Hollywood.

Editor, 'Variety':

A few West Coast amusement notes from seaman's log:

Republic has beat other producers to the draw with the first film honoring the United States Navy's Construction Battalions — the fighting engineers. John Wayne and Susan Hayward signatured for leads. Dennis O'Keefe has second male spot, having been slotted in for George Reeves, previously inked in, but since inducted into military service. Miss Hayward will have only femme role in film, budgeted at $1,500,000 and captioned 'Fighting Seabees.' Edward Ludwig will direct. Lieut. Comdr. H. S. Hunter, USNR, has been named technical advisor.

Republic Producer Albert J. Cohen has announced production's premiere will be at Port Hueneme (Wah-nee-mee), Seabee advance base depot, outside Los Angeles. Actual script shooting will also be largely done at Port Hueneme, when casting is completed.

Production will be first honoring Seabees, Navy's fighting engineers, who are now on duty at bases in many parts of the world, with many thousands in training at various Seabee bases on the continent.

A Seaman Looks City Over

Earl Carroll's Hollywood theatre-restaurant consistently remains a top

(Continued on page 26)

Uncle Sam's Callboard

Sgt. Bevan's Decorations

Springfield, Mass., Sept. 28.

The air medal with two oak leaf clusters were awarded Sunday (26) at Westover Field in Chicokee to Mrs. Walter L. Bevan on behalf of her son, Staff Sgt. Donald J. Bevan, 23, now a prisoner of war. Sergt. Bevan, a former staff artist with the N. Y. Daily News, was employed in the art department of the Paramount theatre here before going to N. Y.

The air medal and one oak leaf went for five combat missions over enemy occupied continental Europe, while the second went for five other missions and was recommended by Maj. Gen. Doolittle.

Corp. Chouinard's Chore

Washington, Sept. 28.

Corp. Geri Chouinard, former USO-Camp Shows entertainer, directed the recently produced 'WACtivities of '43,' at Camp Pickett, Va., musical show staged by the WACs at the post. Company had a cast of 65.

Chouinard, clerk of the headquarters company at Pickett, was drafted for the job.

Major Teitelbaum to Coast

Washington, Sept. 28.

Major Bert Teitelbaum, former Warner art director, returns to the Coast in a few days to resume production duties at the Army Air Corps studios in Culver City.

He was here for several months at the headquarters of the Air Corps' motion picture division in the Pentagon Bldg.

Lt. Fonda in D. C.

Washington, Sept. 28.

Lt. Henry Fonda is here on duty with the U. S. Navy.

Lt. Comm. Zukor to L.A.

Lt. Commander Eugene J. Zukor, son of Adolph Zukor, chairman of the board of Paramount, returned to his Los Angeles naval base Monday (27) after a week's furlough in the east. In the Navy since October,

(Continued on page 10)

DUFFUS QUITS OCT. 1; HOMETOWN PIX IDEA

Washington, Sept. 28.

Carlton Duffus, assistant field director with the U. S. Treasury bond drives, whose resignation becomes effective Oct. 1, has submitted a new idea to the Army for the production of industrial incentive films.

Duffus proposes using newsreels to make shots of men overseas for exclusive showing in their home towns in the U. S. Duffus arranged a similar plan for the Treasury Department minute men.

War Dept. may okay the plan, in which case Duffus may be invited to operate. Duffus, with a theatre operating background, has not disclosed his future plans in the meantime.

Nat'l War Fund Drive

While there will be no collections in theatres for the National War Fund campaign Oct. 4-Nov. 20, Arthur L. Mayer last week stated that the War Activities Committee would help to put the drive over.

Film industry is making screens available for War Fund appeals, while trailers and other exploitation media will be supplied.

Col. Lawton Heads All Army Pix Work

Washington, Sept. 28.

Transfer of film production activities of Army Special Services to the Pictorial Division of the Army Signal Corps, under Col. Kirke B. Lawton, has been completed.

Function of such well known pix people as Lt. Col. Frank Capra and Lt. Col. Anatole Litvak will remain unchanged as will the production job in Hollywood and elsewhere. Chief differences is that all the film work has been put together under one man in the Signal Corps. Only exception to this rule is the Army Air Forces motion picture setup, which continues as a separate unit.

NEIC's Meeting Reviews Morale Achievements

National Entertainment Industry Council met last night (Tuesday) at the Astor hotel, N. Y., to further its ambitious program aimed at hypoing morale on the home front and among the men in the armed forces. Review of its accomplishments to date, particularly the role NEIC has played in the Third War Loan drive, highlighted the session.

Powwow was the first held since NEIC's inaugural program at the Waldorf-Astoria last June, when representatives from all branches of show business pledged support in a national pool of industry talent and facilities to aid in speeding the victory. In the interim a coordinating committee has been meeting weekly to expedite the program.

In the absence of chairman George J. Schaefer, currently on the Coast, James A. Sauter, NEIC's coordinator, presided.

Soviet to Widely Exhibit Litvak-Capra Film Short

Soviet embassy representatives in this country were so impressed with the 'Battle for Russia' documentary produced by Lt. Col. Anatole Litvak under supervision of Lt. Col. Frank Capra, that moves have been initiated for its release in all Soviet Russia theatres.

Film, fifth in the series of seven 'Why We Fight' orientation pictures prepared for showing to men in the Army, was given a special screening for the Soviet legation in Washington last week, when a Soviet spokesman described the picture as 'by far the most effective picture yet produced on Soviet Russia in the war.' Spokesman further expressed the belief that for propaganda value it exceeds anything yet produced in the Soviet Union.

Release of the film for Russian distribution is being sought by the Soviet Cinema Committee under arrangements similarly initiated recently when the fourth of the series, 'Battle of Britain,' was turned over by the Office of War Information to the British Ministry of Information for showing in London theatres.

McLeod Gives Up Ghost

Hollywood, Sept. 28.

Jules Dassin took over the direction of 'The Canterville Ghost,' Charles Laughton starrer at Metro, following the withdrawal of Norman McLeod, original pilot.

McLeod had a clash of opinion with upper execs and asked to be relieved of the job.

N.Y. to L.A.

Mary Blair O'Donnell.
Hal Wallis.
Herbert Yates.
Lt. Comm. Eugene J. Zukor.

Red Cross Sets Up 'Airevues' to Play Bases in Britain

London, Sept. 17.

At the request of Col. Baily, Special Service Officer of 8th Air Force, the American Red Cross has formed special units known as 'Airevues' which will cover complete circuit of ARC Aeroclubs situated in air fields in Great Britain. Four complete units were scheduled to start Sept. 19.

Deal was set by Paul Goldblatt, Comptroller of Entertainment of ARC and Dwight Deere Wiman, Director of Entertainments of ARC, with units to be produced by Leighton K. Brill, assistant director, in charge of field zones.

Units are being based at a central point for two weeks and will be transported daily by the Army to and from installation where they're appearing, with booking scheduled through U. S. Air Force Special Services Officers.

Each unit will comprise 10 entertainers, mostly femmes.

Titles of first two units are 'On the Beam,' and 'Visibility Good.'

British and Americans Decide to Combine Pix On Tunisian Campaign

Washington, Sept. 28.

The combined British-American feature length film on the Tunisian campaign is scheduled for completion about Nov. 1. Commercial release in this country will be about a month later.

Lt. Col. Frank Capra is now in London working on the pic with British experts. U. S. footage was originally designed for a separate pic, independent of the British shots. Decision to combine was finally reached because of the time element, according to reports. War moved so fast that two pix on a subject several months old appeared to be one too many.

Under plans tentatively worked out, the British will handle distribution in this country on a strictly commercial basis. British Information Service will utilize the same channels as for their own official releases.

Letting of official Army footage on a commercial basis marks a clean break with precedent. However, there is nothing in the Army rules to forbid it. Probability is that the U. S. Army share of the net will be earmarked for Army Emergency Relief, or some similar fund.

Meantime it is reported that the Army may also push for public release of 'Battle of Russia,' newest of the Frank Capra indoctrination films. Only one shown publicly in this country has been 'Prelude to War.' If the report is correct, the Army will have to tangle with OWI, which is not at all anxious to launch any more feature length pix to go out on a free basis and scramble commercial distribution schedules.

L.A. to N.Y.

Ed Alperson.
Richard Arlen.
George Balzer.
Robert Benchley.
Mr. and Mrs. Myrt Blum.
O. Henry Briggs.
Samuel Bronston.
Walter Bunker, Jr.
Dennis Day.
Ned Depinet.
Francis Harmon.
Peter Harrison.
Leland Hayward.
Phil Harris.
Louis Herscher.
Milton Josephsberg.
Sam Lanfield.
Walter Lantz.
Mary Livingstone.
Herman Mankiewicz.
Joe Mankiewicz.
Llewellyn Miller.
Ernst Pascal.
Meta Reis.
Roy Rogers.
George Seaton.
Sam Shain.
Ann Sheridan.
Spyros Skouras.
Andrew Stone.
Margaret Sullavan.
Charles Taft.
John Tyers.
Christy Walsh.
Lewis Allen Weiss.

PLAN 250 NEW THEATRES

RKO, Universal Reported Seeking To Buy In on Mex Film Companies

Mexico City, Sept. 21.

Mexican film business is booming, with Hollywood magnates reportedly trying to buy in.

Reports are current that Universal and RKO want to invest in Mex pictures, but so far have been unsuccessful.

One of the film companies approached with a Hollywood offer was Clasa, one of the best in the country. The American producers reportedly offered to buy 40% of the stock outright, advance the cost for each picture and bring in American actors and technicians. Under the plan it would control distribution through Latin-America and the rest of the world and would shoot Spanish version of American films in local studios.

Offers have been turned down, it's claimed, because the Mexican producers fear it would mean eventual domination by Hollywood.

Mexican film production, both in quality and quantity, has shown such terrific gains that it's attracted attention in world markets. For several months, American script writer Robert Tasker and directors Norman Foster and Herb Kline have been here working on Mexican pictures on invitation of the Coordinator of Inter-American Affairs.

Walt Disney crew is here preparing a 'Good Neighbor' picture, and recently Disney, Louis B. Mayer and James Fitzpatrick were decorated with the Aztec eagle medal by the Mexican government for helping improve understanding between Mexico and the U. S.

PRC BUYS STUDIO AT AUCTION FOR $250,000

Los Angeles, Sept. 28.

Final turnover of real estate and buildings of Fine Arts to Producers Releasing Corp. became effective at a public auction on the courthouse steps. Representatives of PRC took over the property with a bid of $250,000 in cash and the assumption of responsibility for $33,000 in back taxes.

New owners take formal possession of the studio on Oct. 1, under the title of PRC Studios, a new Delaware corporation, with O. Henry Briggs as president, Leon Fromkess, v.p., and Karl Herzog sec-treas.

'Dawn' and Possibly One More Par Pic May Go UA

Deal is reported under discussion for the sale of one and maybe two Paramount pictures to United Artists, latter being in need of a couple fall releases to fill out its schedule.

Singleton Par will probably give UA is 'The Hour Before the Dawn,' which was produced for Par by William Dozier and directed by Frank Tuttle, with cast including Franchot Tone, Veronica Lake, Binnie Barnes, John Sutton and Henry Stephenson.

Last year when UA bought three features and the Harry Sherman westerns from Par, a fourth feature was discussed but Grad Sears, v.p. of UA at that time wanted to leave the fourth in abeyance until he saw whether he needed it or not.

UA Takes Lederer Pic

Hollywood, Sept. 28.

United Artists closed a deal to distribute 'Voice in the Wind,' a Francis Lederer starrer produced on the Talisman lot by Rudolph Monter and Arthur Ripley.

Contract is in line with the United Artists plan to accumulate a few outside productions to round out its releasing program for the year. It is a war story with backgrounds in Europe and the West Indies.

'The Pirate' in Hand

Hollywood, Sept. 28.

Henry Koster draws the director assignment on 'The Pirate,' to be produced by Joe Pasternak at Metro.

Picture will be based on the Broadway play which starred Lynne Fontanne and Alfred Lunt.

He'll Be Hard to Find

Hollywood, Sept. 28.

Columbia signed Paul Lukas for the top male part in 'Address Unknown,' slated for late autumn production.

Story is backgrounded in San Francisco with a Nazi spy angle.

British Quota Revamp Looms; See Expansion In U. S. Market As Aim

Proposal to revamp the British quota setup and force a better break for British-made features in this country looks in the cards, according to latest reports received in N. Y. Such a revision to give British pictures playdates in the U. S. is being talked or actually mulled in England, latest advices indicate. American distribs show no inclination to cotton to the idea so far. While willing to spot any number of British features for distributing in U.S., if rated as having boxoffice possibilities, all major companies thus far are holding a united front against such pressure arrangement.

Details of any quota switch have been kept secret thus far, though Britain's film leaders have warned they will get more playing time in the U.S. 'or else.' This undoubtedly would contemplate some percentage arrangement as now done on production in the British Isles. American film companies via the quota setup, now, are required to produce a certain number of features in England annually, actual total being based on the number each U. S. company distributes every 12 months over there. New setup might specify that for every so many features distributed in Britain per year, the American company must take a certain percentage of British product for distribution in U. S.

Yen of British film companies to get extensive distribution in the U.S. is nothing new, but has been gradually building up since 1939. Even before Britain entered the war, British picture industry chiefs were alleging that there was a conspiracy on the part of American companies to keep British films out of this market.

Revision of the British quota law may never pass since additional pressure on American distributors already is developing in Britain, namely via J. Arthur Rank. Holding near 80% of ace theatres in big keys of the British Isles, he reputedly is in a position to ignore present American rental demands.

Understood on reputable authority that U. S. major distributors now are attempting to hold together and not sell to Rank-controlled theatres unless he buys on sought American terms. Big question is whether this stand can be maintained because it's no secret in British trade circles that he would conceivably make a deal with two or three U. S. majors just to force the others into line. This would enable Rank to get American product on his own terms.

Reports from London indicate that from Rank's domination of Britain's film business will stem numerous developments tending to enlarge the British position not only in the U. S., but in the world market.

Goetz's Legit Plans

Harry Goetz, winding up production of 'Tropicana' on the Columbia lot, plans to devote himself entirely to legit production upon his return to New York from the Coast.

He's partnered with Jed Harris in a legit production unit financed by 20th-Fox.

Gilroy Exits RKO

Hollywood, Sept. 28.

Bert Gilroy leaving RKO after 12 years as a producer.

Among his recent pictures was the 'Mexican Spitfire' series.

CHAINS CONSIDER POPULATION SHIFT

Virtually all of the leading theatre chains in the United States and many independent operators have placed under way a huge postwar theatre construction program, representing an expenditure of from $25,000,000 to $30,000,000. Producer-distributor chains are also settting plans for extensive new theatre building in South America, concentrating heavily on Brazil, and in Mexico.

Taken into account, so far as America is concerned, is the relocation of population, due to wartime requirements, which has brought about an acute theatre seating shortage. At the present time a minimum of some 250 new theatres, covering key cities as well as smaller situations, are already on the drafting boards. Building plans now being drawn include provisions for new theatre construction in such cities as N. Y., Washington, Detroit, Cleveland, L. A., San Francisco, Chicago and numerous other situations.

Permanent Increases

Major circuit operators believe that the increased population and relative importance of war plant centers will largely remain where it is now located following the war and are planning to increase theatre seating capacity to take care of the additional business. The West Coast, Washington and Detroit areas are cited as instances where migratory population is likely to stick, thus calling for a revision of theatre policies.

Also figuring in calculations is the abuse which many theatres have been subjected to during wartime, many theatres being neglected due to inability to secure replacements and materials for alterations.

Competent theatre operating and building authorities state that many theatres now operating will be abandoned either because they have outlived their usefulness, due to shifting population, or because they have been too badly neglected to warrant reconstruction. Some of the new theatres are planned for erection on the outskirts of war manufacturing areas.

Postwar theatre construction plans indicate that many modern features in the way of building materials as well as in novel type of buildings, will be adopted. The postwar picture house is also likely to prove relatively economical in cost of construction as well as operation, according to building circles.

Many appliances, such as air conditioning, now in the hands of the Government, will likely be released after the war. Government is now holding an estimated 1,000 air conditioning machines, and it is believed that this equipment will be sold to theatre operators gradually, so as not to glut the market, at a considerable markdown from original cost. In this way the Government will recover a great part of the original cost of the equipment while theatre operators will be given an oppor-

(Continued on page 8)

Britain Puts Postwar Clamp on Building Of New Pix Houses

London, Sept. 17.

Board of Trade states no new cinemas can be built for three to five years after end of war unless 'essential.' Latter covers big town centers without pix houses because of bombings or new housing areas.

Indie exhibs are clamoring for a national scheme by which no building permits will be given unless there is proof of public demand.

Peskay's Bronson Pix

Sales representation for Samuel Bronston Productions, which Ed Peskay originally set with the Samuel Goldwyn sales organization, may be turned over to Peskay again.

First will likely be 'Jack London,' which Bronston has completed for United Artists release.

Spitz East to Set Possible Plans For Bill Goetz's Own Distrib Org

With plans for their elaborate production unit virtually set, William Goetz and Leo Spitz are reportedly aiming to set up their own distribution outfit also. Spitz is due east from the Coast the latter part of this week, with huddles reportedly skedded in N. Y. on methods by which he and Goetz can circumvent obstacles that stand in their path, such as the present limiting of raw stock to 11 distribution companies, matter of setting up exchanges, etc.

It's understood that both Goetz and Spitz are agreed on getting into the distribution field if at all possible, rather than arrange a releasing tieup with United Artists or RKO, the two companies most prominently mentioned to date in that connection.

Plans for the distributor setup, it's reported, have been in the talking stage for several weeks, with Spitz's trip to N. Y. understood to be concerned primarily with doing something concrete toward its eventual fruition.

With apparently unlimited funds at their command, the Goetz-Spitz International Pictures Corp. has already lined up a producing organization comprising a roster including Nunally Johnson and Clarence Brown, with a bid also in for Sam Wood as a producer. George Brent and Gary Cooper have also been pacted for picture deals. Thus far four productions have been set, with Gypsy Rose Lee's 'Belle of the Yukon' probably the initialer. Outfit has also put in a bid for the picture rights to the new Moss Hart Army Air Force show, 'Winged Victory.'

On Goldwyn Lot

Hollywood, Sept. 28.

International Pictures, hitherto without permanent producing space, signed a contract to make its pictures on the Samuel Goldwyn lot.

Company, headed by William Goetz and Leo Spitz, has four pictures coming up and demanding up-to-date studio facilities. Films are 'Belle of the Yukon,' 'Casanova Q. Brown,' 'Tomorrow Is Forever' and 'Once Off Guard.'

International Pictures signed Edward G. Robinson as male star in the wartime picture, 'Once Off Guard.'

Tale of Britain under bombardment will be produced by Nunnally Johnson.

Brent Signs With Int'l

Hollywood, Sept. 28.

International Pictures has signed George Brent to a five-year contract, with the privilege of appearing in outside pictures.

First job will be in the Clarence Brown production, 'Tomorrow Is Forever.'

RKO's Big $3,220,583 Net Profit, 26 Weeks, As Against 643G Loss

RKO, Inc., net profits for the 26 weeks ending June 30, 1943, were $3,220,583 as compared with a loss of $643,360 for the same period in 1942. Gross profits from operations for the first half of 1943, before taxes and depreciation, were $6,493,438 as compared with $1,410,801 for the first six months of 1942.

Provision for income taxes for the first half of 1943 was $2,600,000, with $646,540 for depreciation. Extraordinary studio writeoffs and reserves were at $633,804 for the first half of 1942 with none listed for the same period in 1943.

Provision for the Federal income taxes for 1943 approximates consolidated tax return liability on a 42% basis, while 1942 taxes (calculated at 45%) cover aggregate liability on an individual tax return basis.

EBERSON'S $1-A-YEAR APPOINTMENT BY WPB

John Eberson, prominent New York theatre architect, has been appointed theatre specialist for civilian supplies attached to the War Production Board.

Eberson, who will continue his usual private business operations out of his New York office, plans to spend three days weekly in Washington in his $1-a-year post.

Eberson will represent theatres principally in regard to their requirements in order to maintain operations as near normal as possible. The Government, looking upon theatres as essential in maintaining morale on the home front, has been looking for suggestions for keeping theatres fully in operation.

Eberson will endeavor to make supplies for replacements in theatres available where this can be done without interfering with the war effort. He assumes his new post today (Wed), with an office in the Federal Security Building in Washington.

Pete Harrison, Film Producer, on 2d Epic

Hollywood, Sept. 28.

Pete Harrison, publisher of Harrison's Reports, has discovered James Fenimore Cooper, an early American novelist one had to read in English-A in freshman class at high school.

In addition to his editing and publishing, Harrison has recently produced 'The Deerslayer' in collaboration with E. B. Derr for Republic release, and is now preparing another Cooper novel, 'The Last of the Mohicans,' with Derr as associate for the same studio. Meanwhile, he will publish his weekly reports by remote control.

Pounding Hot 'n' Heavy

Hollywood, Sept. 28.

RKO's writing mill is grinding at the highest speed of the year, with 41 scribes working on 26 stories.

Schedule calls for seven productions by David Hempstead, five by Robert Fellows, four by Maurice Geraghty, three by Val Lewton, two each by Bert Gilroy and Herman Schlom, and solo jobs by Frank Ross, Eddie Cantor and John Auer.

Monty Banks In Between Korda and 20th-Fox Bids

Monty Banks who, while awaiting the return of his wife, Gracie Fields, from Sicily, where she entertained Allied troops, successfully launched a class N. Y. eatery, El Borracho, and is now flirting with two picture deals.

Sir Alexander Korda wants Banks as his aide, to headquarter in London, while he (Korda) can commute to America. And 20th-Fox is talking a directional deal to Banks who graduated from acting ranks long ago into his own production-direction of English pictures.

Meantime, Miss Fields returns to Hollywood for another semester starting Oct. 11 for Pall Mall cigarets on the Mutual network (a switch from last year's Blue, with Carl Hoff's band assisting). The click of her Monty Woolley co-starrer, 'Holy Matrimony,' will also bring her back for another 20th-Fox film, possibly with Woolley.

Hal Wallis Back West

After spending the weekend in Washington, Hal B. Wallis, Warner producer, trains out for the Coast today (Wednesday).

While in the east 10 days, he has mainly been conferring with Irving Berlin, Cole Porter and Herman Shumlin on forthcoming productions in which they figure.

BACK THE ATTACK!
BUY EXTRA BONDS!

Film Cos. Plan to Enlist U. S. Gov't Aid in Protecting Foreign Stake

American picture companies, considering the huge stakes involved in a likely $150,000,000 annual postwar market (annual rentals in Britain alone currently estimated at $80,000,000), may invoke the aid of U. S. Government agencies in seeking protection of their current and future theatre, distribution and production positions in England and elsewhere.

Indicative of the theatre holdings involved abroad is the single $19,000,000 investment in Gaumont-British alone by 20th-Fox via the 49% interest in the Metropolitan & Bradford Trust, of which Metro purchased about half from 20th for $5,000,000 several years ago.

Film industry toppers, meantime, have decided to personally investigate conditions abroad and various company heads are planning to discuss the British situation with J. Arthur Rank, now England's dominant picture man. Spyros Skouras last week went to the Coast for final studio huddles before his departure for England. Plans now are for Larry Kent, executive aide to Skouras, to follow the latter abroad. Richard Dwight, legal counsel for 20th, may also go to London, although this is not yet set. Possibility is that the 20th-Fox execs may leave for England by the end of this month if transportation is available, each going at a different time.

Following discussions among Metro execs last week it was decided that one of the company's top officers should also go to England.

Rank has so far dealt only with reps of major companies and feeling is that people with full authority should take up the problem in an effort to reach an understanding.

While Rank's various moves are generally regarded as an attempt to force wider distribution for British films in the United States, while curtailing U. S. distribution in England, some execs concede that Rank may have some legitimate complaints and an effort will first be made to seek an amicable adjustment of differences.

Extras Who Can Speak Lines Called Actors Under SAG Proposal

Hollywood, Sept. 28.

Anyone who speaks lines in pictures is an actor, according to an interpretation by the Screen Actors Guild as provided in the autonomy plan presented to 4,000 extras who'll meet Sunday night to hear a complete proposal and later cast mail ballots. Regardless whether Class B members break away from SAG to set up their own organization or tag along with the Guild, exclusive jurisdiction over stunt performers and line readers will be retained by SAG.

Extras were further advised that it's doubtful whether Class B members can ever be granted a vote on Guild issues as long as the Guild maintains its present structure. This is because Class B members greatly outnumber the 'A' group and their vote would dictate Guild policy.

Entrance fees amounting to $83,507 were collected by the Screen Actors Guild for year ending Aug. 31. New class 'A' members contributed $45,833 and 'B' members remaining. During same period SAG collected $93,967 from class 'A' members and $94,513 in class 'B' dues. Total income, exclusive of entrance fees was $194,665, while operating expenses amounted to $188,095.

Thornton With Levey

Hollywood, Sept. 28.

C. W. Thornton, former general manager for Hal Roach, signed with Jules Levey as business manager of the new company organized to make pictures for United Artists release.

First feature is 'The Hairy Ape,' from Eugene O'Neill's stage play, starring William Bendix.

Young's Jap Encore

Hollywood, Sept. 28.

James Young, former Hearst correspondent in Tokyo whose 'Behind the Rising Sun,' is proving b.o., has sold another yarn for filming.

Frank Melford bought his 'I Worked for Hirohito' and with it goes the assignment to Young as associate producer.

Manana Cycle

Hollywood, Sept. 28.

Film producers are looking ahead, at least in titles.

Coming up are 'And Now Tomorrow' and 'Tomorrow's Harvest' at Paramount and 'Tomorrow Is Forever' at International Pictures.

DRAWING UP SLATE FOR SWG ELECTION IN NOV.

Hollywood, Sept. 28.

Screen Writers Guild appointed a committee of 10 to nominate candidates for the election in November. Understood Mary C. McCall, Jr., is favored to succeed herself as prexy.

On the committee are Allan Scott, Jane Murfin, Morton Bryant, Betty Reinhardt, Maurice Rapf, Brenda Weisberg, John Larkin, Arthur Horman, Adrian Scott and Sheridan Gibney.

Jan.-June Film Biz Tops 1942 Period By 16.5%

Tipoff on big cinema biz is seen in the summary of Federal tax receipts for the first six months this year.

They hit $77,960,500 in the six-month period ended on July 1 as against $66,889,263 in corresponding period of 1942, also a boom year, an increase of $11,071,237, or 16.5%.

July's Amus. Taxes Jump

Washington, Sept. 28.

July theatre admissions stood well above the same figures for July, 1942, according to the latest Bureau of Internal Revenue tax collection figures.

Nation's admission and nitery taxes amounted to $16,178,305, as against $13,662,336, for a year earlier. About 95% of the taxes are estimated as coming from film houses.

New York's 3d Internal Revenue District (all of Manhattan above 23d St.) also fell in line, although the Broadway area has frequently bucked the national trend. Manhattan's theatre tax payments totaled $1,849,987, contrasted with $1,645,034 of a year earlier. Broadway night clubs also picked up, turning in taxes of $197,566, more than twice the $92,944 of July, 1942.

Taxes on phonograph records were almost $199,000, despite the Petrillo ban, over $58,000 above the preceding year. Taxes on the sale of radios and musical instruments continue to slump, still reflecting the shortage of equipment. Coin-operating devices paid the government a smart $5,357,243, or more than twice as much as a year earlier, strong proof that the public is looking around for places to spend its surplus cash.

Bill Cagney and Daggett Continue N.Y. Huddles

Instead of leaving for the Coast Saturday (25) as originally skedded, William Cagney, head of Cagney Productions, and his ad-publicity director, Charles Daggett, are remaining over in N. Y. for a week of huddles on future plans and to complete negotiations for additional story material.

Whether or not Bill Cagney's next will be a James Cagney starrer or a one-picture deal for United Artists will probably depend on just how soon the film star checks out of Hollywood for a six-week tour of army camps and navy bases for USO-Camp Shows. Cagney, currently on the Coast after winding up with the Hollywood Bond Cavalcade Saturday (25), is awaiting the setting up of his route by the Coast USO-CSI execs.

Whether the Thorne Smith fantasy, 'The Stray Lamb' or 'Port Royal,' original pirate story with a Carribean locale, will be done first as a James Cagney starrer, will probably be decided during the huddles this week.

They'll Come Out of It

Hollywood, Sept. 28.

Jinx Falkenburg and Joan Davis draw co-starring roles in 'Beautiful, but Broke,' a musical, at Columbia.

Filming starts Oct. 16, with Irving Briskin producing.

Studio Contracts

Hollywood, Sept. 28.

Janis Carter inked player pact at Columbia.

Mary Anderson's player option picked up by 20th-Fox.

Vicci Styles handed acting ticket by David O. Selznick.

Howard Freeman drew actor contract at Columbia.

Marilyn Johnson drew player ticket at Columbia.

Barre Lynden inked writer pact at 20th-Fox.

Mona Freeman, Powers model, signed by Paramount.

Paul Langton, stage player, contracted by Metro.

Lina Romay, vocalist with Xavier Cugat, handed pact by Metro.

Lewis Allen's director ticket renewed at Paramount.

Judy Clark drew player contract at Columbia.

Veronica Lake renewed by Paramount.

Edmond Breon inked player pact at Paramount.

Harry Clay's player option picked up by RKO.

Jackie Palie inked player ticket at 20th-Fox.

Andy Rice drew scripting contract with Harry Sherman.

Frederick DeCordova signed as dialog director by Warners.

Steve Winston, actor, renewed by RKO.

Tom Burton's player contract renewed by RKO.

Lynn Merrick's acting ticket extended by Columbia.

Bill Kennedy's actor option picked up by Warners.

Betty Walker's minor player contract with Paramount approved by court.

Major Companies Eye Ernie Pyle's Tome On African Ground Forces

All major film companies, at the suggestion of high U. S. military officials, looking for a yarn dealing with the ground forces, are showing strong interest in Scripps-Howard writer Ernie Pyle's 'I Wish You Could Have Been There,' first titled 'With the Yanks in Africa.'

While the more spectacular branches of the service such as the Marines, Coast Guard, Navy and Air Corps have been getting plenty of attention on the screen, Army officers have expressed a desire for a picture about the typical American doughboy—the guy who holds down a land front.

Pyle's tome, being published by Holt, is being offered at a price of $150,000, with down payment of around $75,000 plus additional coin figured in relation to book sales.

Lester Cowan has also entered the bidding, first contacting Army officials in Washington and later talking to the publishers.

WB's 'Walsh Girls'?

Warners is dickering for the screen rights to 'The Walsh Girls,' by Elizabeth Janeway, wife of Elliott Janeway, Life mag writer. Asking price is $35,000.

Among other books holding interest of picture companies currently is 'Liana,' novel by Martha Gellhorn, Ernest Hemingway's wife, which Scribner's is publishing in the fall. Mrs. Hemingway is scheduled to go abroad shortly for Collier's.

Coast Story Buys

Hollywood, Sept. 28.

Universal purchased 'South of Dixie,' a Latin-American tale, by Sam Coslow.

Don Barry, Republic cowboy actor, sold 'A Magnificent Tramp' to RKO.

Niven Busch sold his war story, 'An Excellent Defense,' to Felix Feist, Universal director.

Metro bought 'The Fledgling,' stage play by Jacques Duval.

Josephine Lawrence sold her novel, 'A Tower of Steel,' to 20th-Fox.

PRC acquired screen rights to two Mark Twain yarns, "The American Claimant' and 'The Gilded Age.'

20th-Fox purchased 'Continental Summer,' novel by Albert E. Idell.

Maugham's Asking Price

Screen rights to Somerset Maugham's new novel, 'The Razor's Edge,' are being offered to all major studios at the highest price ever set for a novel. Jacques Chandiun, Maugham's agent, who went to the Coast to set a deal, is reported asking over $250,000 for the film rights.

Following Red Book serialization, Doubleday will publish.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal., Sept. 28.

Dear Joe:

I've always been a nut about fairs and circus and their people. I ran across a bunch of notes made from copies of the Harleian Collection which is now in the British Museum. It is the greatest collection of fair and circus bills, pamphlets and data in the world. I thought you may be interested in a few items which proves that there is very little new . . . especially in the Fair and Circus business.

Performers in the middle ages were called 'Glee-men.' This term included dancers, jugglers, tumblers, posturers (contortionists) motion-makers (puppet shows) and exhibitors of trained performing monkeys and quadrupeds. Jugglers did the same feats with balls and knives as they do today. They did what we call 'the shower,' which means balls in the air going after each other rapidly while describing a semi-circle from right to left. They balanced cartwheels. A fellow called Saxton Brunn, in 1776, 'juggled three forks and a sword with a plate put horizontally upon the point of a knife, a sword fixed perpendicularly on the top of which is another plate, all turning with a remarkable swiftness.'

'Practise of displaying in front of shows large pictures of the wonderful feats, and curious objects to be seen within,' prevailed in the 16th Century and probably long before that.

The Original Shill

In 1740 a Glee-man's life wasn't so easy. Here is a description of what they had to do. 'First an actor must sleep in the pit, and awake early to throw fresh sawdust into the boxes; he must shake out the dresses, and wind up the motion jacks; he must teach the dull ones how to act, rout up the idlers from the straw, and redeem those that happen to get into the watch-house. Then, when the fair begins, he should sometimes walk about the stage grandly and show his dress, sometimes he should dance with his fellows; sometimes he should sing; sometimes he should blow the trumpet; sometimes he should laugh and joke with the crowd, and give them a kind of touch-and-go speech, which keeps them merry and makes them come in. Then he should sometimes cover his state robe with a great coat, and go into the crowd, and shout opposite his own booth, like a stranger who is struck with its magnificence. It never fails to take an audience. Then he steals away, mounts his stage, and strut, and dance, and sing, and trumpet and roar over again.' There you have the original shill.

And away back in 1660 there were medicine shows. Here is a short item of a critic of that time that kinda pans the Fairs. ''Tis from this number (meaning audience) that the mountebank obtains audience and credit, and it were a good bargain if such customers had nothing for their money but words, but they are best content to pay for drugs, and medicines, which commonly doe them hurt.' The same critic tells about the old pickpocket racket. 'Tis out of this credulous crowd that the ballad singers attrackt an assembly, who listen and admire, while their confederate pickpockets are diving and fishing for their prey.'

The first record I have come across of 'professional courtesy' is in 1748; when the great Garrick came up to Yate's booth at the Bartholomew Fair and offered to pay for admission the man said, 'We never take money of one another.'

Birth of Hoke

The word Hocus-Pocus used by magicians for generations is derived from an assumed name of one of the craft in the 15th Century: 'He used the words Hocus Pocus Tontus Talontus, vade celeriter jubeo—a dark composition of words to blind the eyes of the beholder.'

In 1757 Yates and Shuter invented the device of announcing to the players by a 'cant word' (code) that there was another audience collected in front and that the performances might be drawn to a close as soon as possible. Shuter's mystic words was 'John Audley' shouted from the front. Showmen have used this device up to the present time. Burlesque did it with bells and lights backstage to warn the actors that a censor was out front. And circus sideshows still use a code word to 'cut the show' when there's a crowd in front waiting to get in.

There were trained horses many, many years ago. Shakespeare must have seen one because in his 'Love's Labor Lost,' when Moth puzzles Armado with arithmatical questions he says, 'The dancing horse will tell you.' William Stokes, famous vaulter of the reigns of the latter Stuarts, introduced vaulting horses. Joseph Clark was another great show character of those days. He was a posturer. The bill reads: 'He has such an absolute command of all his muscles and joints that he could disjoint his whole body.' In 1702 there was a famous entertainer called Clench. 'He imitates horses, huntsmen and a pack of hounds, a doctor, an old woman, a drunken man, bells, the flute and an organ with three voices by his own natural voice. The only man that could ever attain so great an art.' They even had a whistler called 'The Spectator,' who imitated the notes of all kinds of birds.

13th Century Charlie McCarthy

The ladder dance was performed on a light ladder, which the performer shifted from place to place, ascended and descended without permitting it to fall. It originated in the stilt dance which was practised in the 13th Century. Then there was the fellow 'who with stentorian lungs can break glasses and shatter window panes with the loudness of his vociferation. Wonderful man who talks in his belly, and can fling his voice into any part of the room. (Edgar Bergen's ancestor, no doubt). In 1772 they advertised a Miss Rose who did imitations of 'many interesting parts of the capital actresses in tradgedy and comedy.' (Brother, they even had 'em then!)

In 1698 there was a young man that dances 'an Entry, Salabrand and a Jigg. And a woman that dances with six naked rapiers; also a young woman that dances with 14 glasses on the backs and palms of her hands and turns round with them above 100 times as fast as a windmill turns.' (I saw a girl do this trick lately with just one glass of water and made one turn. I guess she doesn't believe in one good turn deserves another.)

Best to the gang. Sez

Your pal,

Lefty.

Vocal Characters Win New Trial Vs. 'Snow White'

The $300,000 damage action brought against Walt Disney Productions, Ltd., and RCA (Victor) Manufacturing Corp. by Adriana Caselotti, the voice of 'Snow White,' and Harry Stockwell, the voice of 'Prince Charming,' in the Disney film, 'Snow White And The Seven Dwarfs' (RKO) was restored to the N. Y. supreme court trial calendar last week.

The action was declared a draw early this year when a N. Y. supreme court jury disagreed after deliberating more than seven hours. The suit was tried before Justice Felix Benvenga.

The plaintiffs' charged that under an oral agreement with the film company, their voices were only to be used for the film. The agreement was violated, it is alleged, when Disney licensed RCA, Victor to reproduce their voices on records.

The large volume of records sold, the plaintiffs allege, made it impossible for them to make personal appearances and recordings. Trial is expected to begin early in November.

ARNDT TO OWI

Washington, Sept. 28.

Howard Arndt, Paramount News' city and sports editor, has arrived here from New York to take over the newsreel desk in the News Bureau of the Office of War Information.

He will aid the reelers arrange shots of government-sponsored events and set up stunts for filming.

BACK THE ATTACK!
BUY EXTRA BONDS!

Metro Closes National Theatres Deal For Block of 12 Pix; Fox-Wisc. Pends

Metro, selling a group of 11 pictures, to which a 12th will be tacked, under plans, after it has been screened, has closed a deal for the block with the National Theatres chain, excepting for the Fox-Wisconsin group, which is near to closing. Jack Flynn, western division sales manager, is personally handling the Fox-Wis. negotiations, which will bring the deal to over 500 theatres.

Eddie Aaron, chief or circuit sales for Metro, and George Hickey, Pacific Coast district sales manager, set the National Theatres deal, while another on which Aron worked, that of the McNeill-Naifty chain in northern California, is being followed through by Hickey, Aaron having returned to the homeoffice after several weeks in the field.

Metro has also closed with the Warner circuit for its initial 1943-44 block and with several of the Paramount partners, while others are in negotiation, including the Wilby-Kincey circuit in the southeast, on which E. K. (Ted) O'Shea, eastern-southern division manager, is personally working. O'Shea has already set a deal with the Malco string, a Paramount partnership operating in Tennessee, Arkansas and Mississippi, while J. J. Maloney, central division head, has negotiated a contract for Metro's first block with the Interstate circuit.

Republic-M. & P.

Republic has set its 1943-44 program with the M. & P. circuit, a Par parteneship operating 110 theatres. Martin J. Mullin and Chester Stoddard represented the circuit in the deal, with James R. Grainger, president of Rep, over sales, and his Boston branch manager, Jack Davis, acting for the distributor.

100 First-Run 'Kid' Reissues

The Warner reissue of Jimmy Cagney's 'Oklahoma Kid' has been spotted in over 100 first-run theatres to date, including Paramount, Loew and other circuits as well as independent houses. Additionally, it will play various Warner houses of importance.

RKO has closed a deal for currently-available product with the McNeill-Naifty circuit, operating in northern California. Robert Mochrie, general sales manager for RKO, participated in the negotiations during his recent trip west.

RKO's U Pix for 2 Years

Hollywood, Sept. 28.

A product deal covering the next two years was signed by the RKO theatre circuit with Universal last week. Edward Alperson, head of RKO theatre division, concluded deal with William Scully, vp. in charge of sales for Universal.

Alperson returned to New York yesterday (28) after arranging for renewal of the expiring pact.

MICH. SHOWMEN'S ASS'N RAIDED FOR GAMBLING

Detroit, Sept. 28.

Local showmen are looking for a way to wash out the local Michigan Showmen's Association clubroom following a police raid there at 2:15 a.m. last Wednesday.

What police charge they found there was not dignified showmen discussing the theatre but horse tips of a different color. The vice squad detectives haled into court the 36 occupants of the Showmen's clubroom and declared that what they found there were 35 known gamblers and a guy who said he had worked as a press agent, the sole theatrical touch.

What's more the cops toted in chuck-a-luck games, 58 decks of cards, dice, horse bet slips, etc., in such quantity that Judge W. McKay Skillman ordered the entire 36—including the character who said he had worked as a press agent—to trial on gambling charges today.

Schenck Again Heads Poli Drive on Coast

Hollywood, Sept. 28.

Joseph M. Schenck, chairman for California in last winter's campaign of the National Foundation for Infantile Paralysis, will serve in that capacity again.

Drive will start shortly after the first of the year and continue until the President's birthday ball late in January.

Par's Three-Star Navy

Hollywood, Sept. 28.

Dick Powell was assigned by Paramount to make three of a kind as tops in the filmusical, 'True to the Navy,' in which Veronica Lake and Eddie Bracken draw the other star roles.

Service film will be produced by Fred Kohlmar under general supervision of B. G. DeSylva.

Selznick's Bank Loan Figures in Chaplin's Suit Vs. UA, 20th, Etc.

Attorneys for Vanguard Films and Selznick Productions disclosed on Friday (24) that negotiations have been going on for some time for a loan from the Bankers Trust Co., in N. Y., by Vanguard Films, which will probably reach $2,000,000. This was revealed after attorneys for Charles Chaplin withdrew a motion in N.Y. supreme court to appoint a referee to take depositions of two bank officials in connection with a motion to quash an alleged process of service against Vanguard and Selznick productions, on the ground that both are California corporations. David O. Selznick Productions, Inc., is now a dissolved California Corp., the attorneys stated.

Chaplin's action is a derivative stockholders suit to recover $2,000,000 as damages for alleged breach of trust against David O. Selznick, Selznick Productions, Vanguard Films (a Selznick subsid), 20th Century-Fox Film and United Artists Corp.

Chaplin seeks an accounting of profits from a deal that Selznick entered into with 20th-Fox for the sale of 'Keys to the Kingdom,' 'Claudia' and 'Jane Eyre,' which Chaplin alleges were bought with UA money that was loaned to Selznick.

The two bank officers, Alexander Ardrey, v.p., and Harry Watkins, assistant v.p. of Bankers Trust, had submitted affidavits to Chaplin's attorney, it was ascertained. Supreme Court Justice Ferdinand Pecora ordered the affidavits be submitted next week; after that he will rule on the motion to vacate service as to Vanguard and Selznick Productions.

According to the law firm of White & Case the affidavits will show that Ardrey is chief loan officer for the bank for the West Coast and New York, and that the negotiations have been conducted in California. The attorneys argue that all defendants are on the Coast, including the plaintiff. It will also try to prove that Ernest L. Scanlon, treasurer and a member of the board of Vanguard, came to New York not to consummate the loan, but to increase it. The loan is in relation to the new film that Selznick is going to produce 'Since You Went Away,' the attorneys stated.

'WILSON' 14TH IN TECHNICOLOR AT 20TH

Hollywood, Sept. 28.

Addition of 'Wilson' to the list of Technicolor productions at 20th-Fox makes a total of 14 for the 1943-44 program, the largest number of tinters to be made by any studio.

Color pictures in work are 'Pin-Up Girl,' 'Buffalo Bill' and 'Home in Indiana.' 'Sweet Rosie O'Grady' and 'The Gang's All Here' are completed, and 'Heaven Can Wait' has already been released. In preparation are 'State Fair,' 'Laredo,' 'Where Do We Go From Here,' 'Bowery After Dark,' 'Son of Flicka,' 'Greenwich Village' and an untitled musical.

Studios Need Terp Tutors

Hollywood, Sept. 28.

Widespread Army draft has studios searching all fields for dance producers, with 20th-Fox especially pressed for terp handlers.

Understood that Fox is interested in Al White, Jr., recently discharged from the Army, who handled 'Star and Garter,' New York musicomedy for Mike Todd, St. Louis Municipal Opera Co., as well as top niteries throughout the country; and Fred Evans, dance director at Chicago theatre, Chicago, who has also been doing Chez Parce shows.

Fuller's Pair at Par

Hollywood, Sept. 28.

Paramount assigned direction of 'You Can't Ration Love' and 'Marseille' to Lester Fuller, former Broadway stage director, as his first feature chores.

Both pictures will be produced by Michael Kraike, under general supervision of Walter MacEwen.

Three Fined $750 Each, Sentences Suspended For Obscene Pictures

Philadelphia, Sept. 28.

Three men, who were identified in Federal court as cameramen for quickie Hollywood film companies, were fined $750 each and given probationary sentences yesterday (Mon.) on charges of having made obscene motion pictures. The defendants had pleaded nolo contendere.

The defendants were W. Merle Connell, W. E. Grogan and Robert I. Lee. Federal Judge J. Cullen Ganey imposed suspended sentences for six months on Connell and Grogan, while Lee, who was allegedly head of the Pacific Cine Films, Inc., received a year's suspended sentence and placed on probation for two years.

William H. Horsley and T. H. Emmett, officials of Hollywood Film Enterprises, charged with having distributed the films, pleaded not guilty and elected to stand trial.

Two Philadelphians, John H. Shade, Jr., and his wife, Olga, said to have been eastern distribs, also pleaded not guilty and will be tried.

RAW FILM ALLOTMENT SAME IN LAST QUARTER

Washington, Sept. 28.

Raw film allotments for the studios will be unchanged during he last quarter of the year, starting Friday (1), Harold Hopper, allocation chief for the War Production Board, announced yesterday (27). In addition, he added, it is virtually certain that there will be no change in the studio requests for materials for sets.

These requests will be cleared by the end of the week. Hopper said the requests for material were all within the quotas and all appeared reasonable.

Particulars Asked By Republic in Libel Suit

Answers filed by Republic Pictures Corp. and Republic Productions, Inc., named as defendants in a $50,000 libel action brought by Frank Capano, music publsher, were filed in N. Y. federal court last week. The film companies made a general denial of all charges and at the same time sought a bill of particulars.

Complaint is based on the picture, 'Hit Parade of 1943,' produced by the defendants. In the film Capano alleges that a character designated as one Rick Farrell, played by John Carroll, portrays a music publisher, which, Capano alleges, is a characterization of himself. Also, that the defendants released publicity matter in connection with the film which contained defamatory matter about him.

Mono's $99,144 Net

Monogram Pictures' net profit for the year ending June 26 totalled $99,144 as compared with $157,103 a year ago. Showing was made despite $64,605 provision for Federal income and excess profits taxes plus $20,000 reserve for employees' bonus.

W. Ray Johnston, president, told stockholders in his annual statement that income for the first two months of the current fiscal year was running well ahead of the first eight weeks a year ago. He said the company had increased its feature picture budget substantially in the past year. Monogram has completed 13 out of 42 pictures announced for the 1943-44 season.

Sally Blane in Mex Pic

Mexico City, Sept. 21.

Hollywood actress Sally Blane, Loretta Young's sister, is to debut here in a Mexican pic, 'La Diligencia' ('Stagecoach'), which her husband, Norman Foster, is to meg at Azteca studios here.

Production is scheduled to start Oct. 1. Cast includes Esther Fernandez, Stella Inda and Ricardo Montalban.

Clark Is Expected to Outline Exhibs' Demands at Consent Decree Huddle With Distribs; N.Y. Powwows Oct. 4

Dana's Star Wound Stripe

Hollywood, Sept. 28.

Dana Andrews draws star rating in the wartime picture, 'Purple Heart,' one of Darryl Zanuck's personal productions at 20th-Fox.

Picture precedes 'Wilson' and 'One World' on the Zanuck schedule, starting Oct. 4, with Lewis Milestone as director. Story deals with action in the South Pacific.

Rockefeller Center's El Strike Dislocated But Didn't Stop Biz

Strike of building maintenance employees at Rockefeller Center, N.Y., which resulted in crippling of elevator service last week, caused serious dislocation of show business activities. Situation was particularly acute on Thursday (23) when many agents and others from show biz tenanting the upper floors of the huge development, actually transacted business on the ground floor corridors, where many kept appointments and gave dictation to stenogs.

When negotiations between the strikers and Rockefeller management broke down Thursday, leaving thousands stranded on the ground floor with no alternative but to hike it up the stairways, hundreds gave up in disgust, most of them gravitating to Radio City Music Hall and other film houses. Center is one of the chief hubs of show biz activities, with a considerable part of its floor space taken up by agents, Universal and RKO Pictures, legit producers, radio, etc.

At evening rush hour Thursday (23) only 90 of the 195 elevators in the 14 buildings of the Center were in operation, with result that several agents on the upper floors, after waiting several hours and refusing to foot it, spent the night in their offices. Legit producer Vinton Freedley, who occupies an office on the 60th floor, was set to do likewise, but managed to get down at 8:30 p.m., after a two-hour wait.

Friday (24) and Saturday (25) service was slow, but adequate, with 72 elevators operating. By Monday (27) conditions had been restored to normalcy.

CUMMINGS SUES U TO ABROGATE CONTRACT

Hollywood, Sept. 28.

Robert Cummings, screen actor, has filed suit against Universal, asking a termination of his contract with the studio as of May 29, and demanding $10,250 which he claims due him on contracted salary of $1,500.

Cummings was suspended when he refused to play in 'Fired Wife.' He had been told, he asserted, the cast would include Teresa Wright, Charles Coburn and Eddie Anderson, but later learned none of these players had been assigned to picture. Further, he claims, studio officials have deliberately attempted to 'run him ragged' and to 'teach him a lesson.'

Extras' $13.13 Daily Wage Average Is Highest Yet

Hollywood, Sept. 28.

Average daily wage of $13.13 was paid to extras through August, the highest in the industry's history. Daily placement average for month was 1,147 as compared to 1,246 previous month, but no calls in the $5.50 bracket swelled the total.

Central Casting's statement that less than 1,500 extras calling for jobs indicates only a small percentage of the 4,200 'B' members of the Screen Actors Guild cut up a $360,350 melon.

Lukas in 'Address'

Paul Lukas signatured by Columbia for lead in Kressman Taylor's best-selling 'Address Unknown.'

Sam Wood will produce and it'll be directed by William C. Menzies.

BACK THE ATTACK
BUY EXTRA BONDS

Already armed with various decree plans and hundreds of recommendations from exhibitors, expected that many additional proposals will come through to Tom C. Clark, assistant attorney general, in time for his scheduled huddle with distributor representatives next Monday (4). Clark has twice been forced to postpone the N. Y. session he wants to hold with the distribs, due to press of other matters in Washington but the delays, meanwhile, have given greater opportunity to exhib associations and theatre operators to air their views, present suggestions, etc.

Clark is expected to lay his cards on the table at the Oct. 4 meeting, making it clear what the majority of exhibs are clamoring for. At this session with the distribs, the assistant attorney general will probably present the general views of exhibs as well as his own and ask that they (the distribs) make counter-recommendations. After the latter are in, Clark plans holding a meeting with exhibitor leaders and then follow that up with a meeting to be attended by producer, distributor and exhibitor members.

While Clark is keeping exhibitor letters and questionnaires confidential, the distribs know the contents of the Allied questionnaire and decree proposals made by various leading exhib organizations. The latest coming to distrib attention was a brief filed with Clark last week by the Unaffiliated Independent Exhibitors of N. Y., whose members comprise 65 subsequent-run operators. Jesse Stern, an exhib, is president.

Demands

In addition to attacking the present decree due mainly to increased film costs and monopolistic practices it has bred, the UIE asks for the elimination of percentage pictures for subsequents or a percentage rate that decreases as the run increases; elimination of preferred playing time in percentage contracts for sub-runs; elimination of guaranteed rentals for such pictures, and for percentage terms that are based on costs of operations and management returns of the independent exhib.

The UIE also pleads for groups of 15 pictures with a cancellation clause, divorcement of theatres by distribs and elimination of competitive buying, similarly to various other organizations.

In view of the fact that the tendency of exhib associations and independent operators is strongly in favor of larger blocks, plus cancellation up to 20%, and identification of pictures not tradeshown, it is believed that if Clark revamps the decree in that direction the Society of Independent Motion Picture Producers will offer strong opposition.

It was the SIMPP which went vigorously to bat against the United Motion Picture Industry plan for that reason and not discounted that its complaints carried much weight with Thurman Arnold when he turned down the UMPI proposals.

Powwows To Last 3-4 Days

Washington, Sept. 28.

Big Five consent decree powwow, which opens in New York next Monday (4) will probably last for three or four days, according to Assistant Attorney General Tom C. Clark, who is handling the case for the government. Session was scheduled to start yesterday but was moved back at the request of reps for one of the film companies.

Meantime, Department of Justice anti-trust division has just upped Deputy Attorney General Ernest S. Meyers to chief enforcement officer on all anti-trust consent decrees. In this post, Meyers will handle violations of existing and future decrees on all motion picture consent cases. He will not, however, play any part in the N. Y. negotiations.

'Fibber' Pic for Wallace

Hollywood, Sept. 28.

Director chore on 'Heavenly Days,' the next 'Fibber McGee and Molly' picture at RKO, goes to Richard Wallace.

Filming is slated to start early in November, with Robert Fellows producing.

Sahara

Hollywood, Sept. 25.

Columbia production and release. Stars Humphrey Bogart. Directed by Zoltan Korda. Screenplay by John Howard Lawson and Korda. Adaptation, James O'Hanlon; story, Philip MacDonald, based on incident in Soviet photoplay, 'The Thirteen'; camera, Rudolph Mate; editor, Charles Nelson; asst. director, Abby Berlin. Previewed at Pantages, Sept. 24, '43. Running time, **95 MINS.**

Sergeant Joe Gunn.....Humphrey Bogart
'Waco' Hoyt.....Bruce Bennett
Fred Clarkson.....Lloyd Bridges
Tambul.....Rex Ingram
Giuseppe.....J. Carrol Naish
Jimmy Doyle.....Dan Duryea
Capt. Jason Halliday.....Richard Nugent
Oggie Bates.....Patrick O'Moore
Jean Leroux.....Louis T. Mercier
Marty Williams.....Carl Harbord
Peter Stegman.....Guy Kingsford
Capt. Von Schletow.....Kurt Krueger
Major Von Falken.....John Wengraf
Sergeant Krause.....Hans Schumm

For punchy action, realistic melodrama and sustained audience interest, 'Sahara' rates as one of the best of the current crop of war dramas. These factors, combined with Humphrey Bogart in starring spot to generate high voltage for the marquee, insures profitable biz in all datings, with indications for holdovers in the keys.

Story background displays Libyan desert fighting in 1942, when the British were huled back to the El Alemein line. It vividly focuses attention on exploits of an American tank crew headed by Bogart to escape the onrushing Nazis, and battles against desert sands and lack of water.

Picture gets off to a fast start, with Bogart heading his 28-ton tank south on the desert in drive to regain the British lines. Along the way he picks up six Allied stragglers: Sudenese soldier Rex Ingram with latter's Italian prisoner, J. Carrol Naish; and a downed Nazi pilot, Kurt Krueger. Bogart pushes on with his assorted passengers to reach a water hole at an old desert fort which provides a trickle but enough to sustain the group. Nazi motorized battalion also heads for the water supply, with Bogart deciding to make a stand to slow up the German column while sending south for British aid. In furious battle and assault, defenders successfully hold off the Nazis until latter surrender to obtain water—with only two surviving members of the unit, Bogart and Patrick O'Moore, remaining to capture the 100 odd Germans.

Script is packed with pithy dialog, lusty action and suspense, and logically and well-devised situations avoiding ultra-theatrics throughout. It's an all-male cast, but absence of romance is not missed in the rapid-fire unfolding of vivid melodrama. Direction by Zoltan Korda deftly spotlights the intimacies and comradeship of the Allied soldiers who are through together for mutual protection in the desert battle zone.

Bogart dominates the action throughout, turning in an outstanding performance that ranks with any of his previous assignments. He's provided with excellent support through deft casting. Naish delivers a standout characterization as the Italian prisoner; Ingram clicks as the Sudenese soldier; Louis T. Mercier catches attention as the Frenchman; and Krueger ably handles the role of the Nazi flyer. Bruce Bennett and Dan Duryea score as the American tank crewmen. Richard Nugent, O'Moore, Lloyd Bridges, Carl Harbord and Guy Kingsford provide strong support.

Production mounting is topnotch throughout, with desert providing major portion of the footage. Photography by Rudolph Mate is excellent. *Walt.*

Whistling in Brooklyn

Metro release of George Haight production. Directed by S. Sylvan Simon. Stars Red Skelton; features Ann Rutherford, Jean Rogers, 'Rags' Ragland, Ray Collins, Henry O'Neill, William Frawley, Sam Levene, the Brooklyn Dodgers. Screenplay, Nat Perrin; camera, Lester White; editor, Ben Lewis. Tradeshown in New York, Sept. 28, '43. Running time, **87 MINS.**

Wally Benton.....Red Skelton
Carol Lambert.....Ann Rutherford
Jean Pringle.....Jean Rogers
Chester.....'Rags' Ragland
Grover Kendall.....Ray Collins
Inspector Hubbrub.....Henry O'Neill
Detective Ramsey.....William Frawley
Creeper.....Sam Levene
Detective MacKenzie.....Arthur Space
Detective Finnigan.Robt. Emmet O'Connor
Whitey.....Steve Geray
Steve Conlon.....Howard Freeman
Manager of the Beavers.....Tom Dillon
And the Brooklyn Dodgers

Sturdy programmer will fit nicely into major situations for top spotting on duals.

It's another in the series of Red Skelton comedies beginning with 'Whistling in the Dark' and revolving about a radio program crime wizard who is called upon to get out of real jams. This yarn deals with a mysterious criminal referred to as 'constant reader' who makes a practice of killing off cops among other people. The radio crime detective is suspected.

Situations and motivation are obvious. Comedy dialog and gagging are familiar but effective. Baseball sequence, with Skelton as a bearded player trying to save the police inspector, is surefire.

Skelton turns in a first-rate performance despite a sketchy theme and thin lines. Jean Rogers, as the cub girl reporter, photographs well and handles assignment easily. Ann Rutherford, the heart interest, is adequate.

Director S. Sylvan Simon rates a nod for maintaining action at a lively level. *Mori.*

Corvette K-225

Hollywood, Sept. 24.

Universal release of Howard Hawks production. Stars Randolph Scott; James Brown. Directed by Richard Rosson. Original screenplay by John Rhodes Sturdy, Lieut. R.C.N.V.R.; camera, Tony Gaudio; convoy photography, Harry Perry; editor, Edward Curtiss; asst. director, William Tummel; special effects, John Fulton. Previewed at Filmarte, Sept. 23, '43. Running time, **98 MINS.**

Lieut. Com. MacClain.....Randolph Scott
Paul Cartwright.....James Brown
Joyce Cartwright.....Ella Raines
Stooky O'Meara.....Barry Fitzgerald
Walsh.....Andy Devine
Cricket.....Fuzzy Knight
Stone.....Noah Beery, Jr.
Admiral.....Richard Lane
Smithy.....Thomas Gomez
Rawlins.....David Bruce
Jones.....Murray Alper
Gardner.....James Flavin
Evans.....Walter Sande

'Corvette K-225' details the melodramatic adventures of one of those small fighting ships that have checkmated the Nazi subs in the North Atlantic. Will be a profitable grosser for the regular runs, with reception in Canada and Great Britain certain to hit hefty figures due to display of heroics of the Dominion naval forces.

Picture, made in cooperation with the Canadian navy, has been in preparation and production for virtually a year, with director Richard Rosson making trips across the Atlantic on a corvette with a camera crew to obtain authentic sea shots. Aside from displaying work of the corvettes in accompanying convoys and battling sub packs, film's dramatic yarn reminds of Warners' 'Action in the North Atlantic.'

Randolph Scott is a lieutenant commander in the Royal Canadian Navy who's back on shore after having one corvette shot out from under him. He selects a new ship building on the ways, and indulges in tepid romance with Ella Raines before shoving off with his new K-225. The fast wave-hopper is assigned to convoy duty with group of ships being assembled for trip across the Atlantic. Passage has usual amount of melodramatics — plowing through storm at sea; attack by Nazi planes; location of the lurking subs and stiff battle between the corvette and U-boats. But convoy finally reaches port of safety in northern Ireland.

Extensive footage is devoted to intimacies of the crew of 60 aboard for the journey, with contrast in the various characters on display. Barry Fitzgerald is a salty seaman; Murray Alper and Andy Devine team for several minor comedy routines; and Fuzzy Knight catches good share of supporting footage. Scott is okay as the commanding officer, while James Brown acceptably handles the role of the cadet officer who rebels at Scott's iron rule, but finally becomes a hero of the sea battle. Miss Raines is virtually lost in the shuffle of men and events, while others in support include Thomas Gomez, David Bruce, James Flavin and Noah Beery, Jr.

Story takes too much footage for getaway, with early portion dragging considerably to offset the melodramatics and pace of the episodes when the ship puts to sea. Major audience interest will be aroused by the authentic shots displayed of the various phases of the convoy trip, with one particular highlight scene of a Nazi plane smacked by anti-aircraft fire, its trailing fire and resultant crash into the sea.

Production mounting is okay, with maritime camera work by Harry Perry, who made the corvette trips across the Atlantic, hitting the spectacular on several occasions. *Walt.*

Always a Bridesmaid

(SONGS)

Universal release of Ken Goldsmith production. Features Andrews Sisters, Patric Knowles, Charles Butterworth, Grace McDonald, Billy Gilbert. Directed by Erle C. Kenton. Screenplay by Mel Ronson from original story by Oscar Brodney; camera, Louis Da Pron. In N. Y., Sept. 24, '43. Running time, **61 MINS.**

The Andrews Sisters.....Themselves
Tony Warren.....Patric Knowles
Linda Marlowe.....Grace McDonald
Nick.....Billy Gilbert
Col. Winchester.....Charles Butterworth
Mrs. Cavanaugh.....Edith Barrett
Riggy.....O'Neill Nolan
Annie.....Annie Rooney
Jivin' Jacks and Jills

Bunch of capable people are wasted in this trite, little musical. While obviously only intended as a secondary entry, the general mishandling seems out of place with such sincere performers as Charles Butterworth, Patric Knowles and Grace McDonald. Even the Andrews Sisters do not fare too well because forcibly injected, with their singing, into proceedings. 'Always a Bridesmaid,' a rather far-fetched title, may appeal to 'teen-age jitterbugs as a supporting feature.

Scripters have taken the Lonely Hearts club as the background for some far-fetched alleged promotional stunts being probed by the d.a. and a secret operative from the city detective bureau. A faint effort is made to carry out the angle that a phoney rubber manufacturer is using the club as headquarters for his promotional scheme. But this is lost in the desire to go on with the singing and jitterbug dancing of the Jivin' Jacks and Jills. It ultimately winds up with the assistant d.a. being wangled out of the pinch by the city operative, the comely Grace McDonald. After that the story winds up with some more song and dance.

Even the possibility of a romantic affair between the assistant district attorney and Miss McDonald is lost in the deluge of musical fare—and mugging by Billy Gilbert. Situations are further marred by silly dialog, most of it fresh from the Iowa corn fields. Gilbert is depicted as the angel (small restaurant owner) who puts the Andrews Sisters on the radio and finally opens a nightclub.

The Andrews look and sing better than usual, but every time they appear it's the signal for a lapse from even the slim plot developments. They are singing a group of tunes in this.

Butterworth, as the promoter, seldom has a chance to be funny. Knowles conducts himself creditably as the assistant d.a., but given small opportunity. Grace McDonald shapes up as a femme likely to be heard from further, indicating development as an actress with each succeeding picture. Gilbert, as the restaurant man, tries hard, but isn't too funny. Story and dialogue writers depend too much on him for humor while neglecting Butterworth.

Presence of Jivin' Jacks and Jills still remains a mystery although admittedly a capable jitterbug dancing combo. They clutter up too many sequences. Edith Barrett makes something of a rather unimportant role, that of the unattractive matron who's willing to stake the promoting Butterworth. *Wear.*

The Avenging Rider

(ONE SONG)

RKO release of Bert Gilroy production. Features Tim Holt, Cliff 'Ukulele Ike' Edwards, Ann Summers. Directed by Sam Nelson. Screenplay, Harry O. Hoyt and Morton Grant; camera, J. Roy Hunt; editor, John Lockhert. Dual, New York, N. Y., week of Sept. 21, '43. Running time, **56 MINS.**

Bill.....Tim Holt
Ike.....Cliff 'Ukulele Ike' Edwards
Jean.....Ann Summers
Grayson.....Davison Clarke
Red.....Norman Willis
Sheriff Allen.....Karl Hackett
Deputy.....Earl Hodgins
Sheriff Lewis.....Edward Cassidy
Blackie.....Kenneth Duncan
Baxter.....Bud McTaggart
Wade.....Bud Osborne
Harris.....Bob Kortman

If it's possible for an actor to steal a second-rate western, then Cliff Edwards does that with 'The Avenging Rider.' His mugging, one ukulele number and all-around shenanigans give this otherwise routine actioner a lift.

Story is one of mistaken identity. Edwards and Tim Holt unwittingly fall in with the murderers of their partner, a gold mine owner, and are accused of his death and stealing $25,000 worth of gold bars. They are jailed, break out, spot the true murderers, are jailed again, make another break and finally wind up nabbing the holdup leaders.

All of this entails considerable riding and shooting. Much of it is repetitious, but there's hardly a dull moment. Holt, unlike Edwards, hasn't mastered scene-stealing tricks. Nevertheless, he makes a youngish, fast-moving 'avenging rider' who is made to perform slugging wonders despite the handicap of a bullet wound in the arm. Ann Summers, femme lead, appears in two or three sequences. Her lines are few and actions limited.

Camera work is weak from the lighting standpoint. Direction is standard.

El Sillon y la Gran Duquesa

(ARGENTINE-MADE)

Buenos Aires, Sept. 8.

EPA production and release starring Olinda Bozan; features Alberto Bello, Ernesto Vilches, Osvaldo Miranda, Billy Days, Maria Ester Buschiazzo, Francisco Donadio, Lucia Barausse; story by Alejandro Verbinsky, E. Villalba Wells, based on a Russian novel; directed by Carlos Schlieper. Reviewed at the Monumental, Buenos Aires. Running time, **62 MINS.**

An interesting comedy, 'El Sillon y la Gran Duquesa' is notable mainly for ingenious story and work of Olinda Bozan. Dialog is fast and snappy and plot twists sometimes border on farce, but it all holds together.

Yarn deals with a Russian grand duchess expatriate living in Argentina. She longs for her old-time life in czarist Russia, meets a duke, also a White Russian, the possessor of a tremendous secret. Inside dope turns out to be the location of an armchair under tapestry of which are hidden keys of a mansion in Russia where the crown jewels have lain since the revolution. He's seen the chair, recognized it in the theatre where a ballet is being given.

Duchess and friend go into theatre but complications set in. There are three chairs exactly alike on the stage, and from there on no holds are barred as the couple try to find the chair. Most likely prospect has been copped by a lady of the evening and the duke almost gets to the point of marriage in order to find the hidden fortune. Search involves various characters, some of them fairly close to stock.

Slapstick occasionally heavy, but telling has been fairly well done, with Miss Bozan as the rich gal who marries the duke particularly noteworthy. Alberto Bello is tops as the duke himself, and Osvaldo Miranda and Billy Days are o.k. in supporting roles. *Ray.*

Miniature Reviews

'Sahara' (Col). Melodramatic and suspenseful saga geared for smart grosses in all bookings and holdovers in the keys.

'Whistling in Brooklyn' (M-G). Strong programmer.

'Corvette K-225' (U). Melodramatics with a convoy escort across the Atlantic. Nominally profitable biz in regular runs.

'Always a Bridesmaid' (U). Andrews Sisters top lightweight musical, strictly for the duals.

'The Avenging Rider' (RKO). Cliff 'Ukelele Ike' Edwards lifts this routine action dualer.

'El Sillon y la Gran Duquesa' (Argentina-made). Comedy starring Olinda Bozan well done with unusual plot twists.

Publicists

Continued from page 2

of taxation, PRC eastern group feels that it is a beginning.

Plan for accomplishing curb on screen production figures and convention sky-high budget announcements will be sought at future huddles. Pointed out that the Coast p.a. group would have to help principally in halting publicity on film costs to the extent of asking directors to cooperate in soft-pedaling figures.

Stock

Elimination of dollar publicity on star and film executive salaries represents a tougher task, it was admitted after the PRC session last week, although at several stockholder meetings it's been pointed out that there is a way of circumventing at least part of this. Suggested by some shareholders that adoption of the same policy used by other industrial companies might be advisable; namely, giving large stock bonuses in lieu of giant salaries, with offices and stars actually receiving the same amount, but with the actual salary held to a minimum. By distributing company shares in place of such big salaries, recipients would get the same remuneration, but via dividends. Fact that it has worked satisfactorily with big industrial corporations, with the elimination of unfavorable publicity, is pointed up as seeming okay for film companies.

This is the sole way of avoiding publicizing giant salaries because always showing up in Securities and Exchange Commission reports. Recently, the large salary lists in the picture industry have been aired and published four or five times per year. SEC issues an annual report, then often a prelim report and sometimes a quarter statement or amended list of salaries. Then, in addition, the Treasury Dept. releases virtually the same figures. Thus the public's attention is called to the salary expenditures in the picture business not once, but several times each year.

Publicizing of price tags on stories and plays as well as weekly boxoffice business in theatres were rated as virtually impossible to halt. It was stated that boxoffice returns represent no particular evil because not broken down to amounts received per picture. Possibility of curtailing total business or expectancy of grosses per film, however, are being explored.

250 New Theatres

Continued from page 5

tunity to install new equipment at relatively low cost. Gradual disposal of Government equipment is anticipated in order to avoid a shutdown of plants manufacturing such equipment.

Many of the new theatres planned, which will contain a great many modern mechanical devices developed since Pearl Harbor, will mostly run from 700 to 1,000 seats. Cost is estimated on a $150-per-seat basis or from $105,000 to $150,000, except for key situations where some of the new theatres will be much larger.

Small Town Bldg., Too

Warsaw, Ind., Sept. 28.

John Ralph Boice, owner of the Strand, Warsaw, purchased the Conrad garage building on East Center street, opposite Hotel Hays, to be used as a site for a new theatre he plans to erect at the end of the war.

Gen. Osborn

Continued from page 3

jutant General of the U. S. Army) checked into Walter Reed hospital for an operation.

Stirred Up Tempest

There was much resentment among New Dealers when Osborn imported Lt. Col. Egbert White, of New York (connected with the advertising firm of Batten, Barton, Durstine & Osborn), to organize the Army weekly Yank. White called in many anti-Roosevelt advisers, ran things to suit himself, it's alleged, and commissioned friends in advertising agencies to assist him. White has since been replaced as executive officer of Yank, and is now in charge of special editions of 'Stars and Stripes' overseas.

The directive for the reorganization, prepared while Secretary Stimson was in London, was placed on the desk of Assistant Secretary McCloy. He refused to sign the order and left it for Stimson to pass upon. Under the order most of Osborn's duties would be transferred to a new division under Maj. Gen. Joseph W. Bryon, now in charge of Post Exchanges.

Gen. Osborn has powerful friends in Washington in high places and he may get the order sidetracked. In the organization of Yank he reportedly went ahead without consulting the general staff and when plans were completed submitted his draft. Maj. Gen. Leslie McNair, chief of the ground forces, was against Yank; at least he prepared a memorandum which gave a number of reasons why it was unnecessary and only one or two reasons why it was necessary. Gen Osborn, aided by Col. Munson, succeeded in getting the necessary authority and appropriation.

Gen. Osborn was roundly criticized for lack of showmanship in organizing and directing camp shows which toured the military establishments. It was only when Abe Lastfogel and Charles Feldman took charge of booking and routing talent, it's claimed, that the Red, White and Blue circuit began to move. Col. Young has been the coordinator with Special Services, and all agree he's done a good job.

The recent attack on the American Legion which Capt. Hartzell Spence ran in the Yank has brought about demands from servicemen that enlisted men only run the Army's newspaper weekly, much as the Stars and Stripes was conducted in World War I.

Back of the proposed reorganization of the Special Services is believed to be a feeling among regular army officers that Gen. Osborn's division has not functioned efficiently, that he is a poor administrator and that there is a growing demand on Capitol Hill that Special Services be made the subject of an inquiry by Congress.

Retain USO Units

Continued from page 1

the camp show dates, with the result that the units will have already identified themselves with a large segment of the nation's post-war audiences. As one comedian pointed out: 'If they liked our unit in the camp, there's no reason why we shouldn't click later. GI humor will be the prevailing note in the post-war vaudeville era.'

Aside from the fact that the camps are proving a 'testing ground' for the vaude units, many of the entertainers will also be channeled into Broadway productions, under plans currently being set. Irving Berlin, who is taking his 'This Is the Army' outfit overseas, is already looking ahead to a production featuring performers who have entertained overseas, with possibility that entire units may be retained intact because of their boff performances before the fighting Yanks.

Bob Kerr, radio producer, is planning for Broadway production this fall a two-a-day vaude show featuring performers who have played overseas. Show, to be called 'Short Snorters Frolic,' will be a weekly radio feature, with plans also skedded for a picture based on the vaude show.

Similarly, Yvette, who with her GI group of 14 entertained Yank troops in England for several months, is planning to set up a similar unit in the near future for a tour of camps and bases in this country with the idea of retaining the outfit for a swing of vaudfilm houses when she checks off the camp circuit.

'Army' Mighty $70,000 in 1st Week At Chi, 'Rising Sun' 28G, 'Rhine' 25G

Chicago, Sept. 28.

Judging from the interest shown in 'This Is the Army,' picture is headed for some heavy grosses at the Chicago. Got off to a flying start Thursday night (23) with a special bond subscription performance which drew a $53,000 house and unless business falls below expectations it should do a mighty $70,000 in its first week, which began Friday (24). Admission prices have been titled 10c all along the line for the engagement.

Aided by personal appearances of James R. Young, Margo, Anne Shirley and Robert Ryan on the opening days, 'Behind the Rising Son,' coupled with 'The Adventures of a Rookie,' looks like a hefty $28,000 at the Palace. 'Watch On the Rhine' opened big at the Roosevelt, with $25,000 in prospect, and 'For Whom the Bells Toll' at the State-Lake will hit around $46,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Holy Matrimony' (20th) and 'Mardi Gras' (Par) (2d wk). Fairish $8,000. Last week, same.

Chicago (B&K) (4,000; 50-85)—'This Is Army' (WB). Mighty $70,000. Last week, 'Let's Face It' (Par) (2d wk) and Ted Lewis orch and revue on stage, fine $39,000.

Garrick (B&K) (900; 40-75)—'Let's Face It' (Par) (3d wk in Loop) and 'Submarine Alert' (Par). Mild $7,000. Last week, 'Dixie' (Par) (5th week in Loop) and 'Fighting Sea Monsters' (Indie). Snug $8,000.

Grand (RKO) (1,150; 40-75)—'Mr. 'Lucky' (RKO) and 'Falcon in Danger' (RKO) (3d wk). Smooth $8,000. Last week, pleasing $7,500.

Oriental (Iroquois) (3,200; 28-69)—'Honeymoon Lodge' (U) (2d run) and Shep Fields orch on stage. Pert $22,000. Last week, 'Jitterbugs' (20th) (2d run) and Three Stooges and Ray Herbeck orch on stage, ditto.

Palace (RKO) (2,500; 40-75)—'Behind Rising Sun' (RKO) and 'Adventures of Rookie' (RKO). Hefty $28,000. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk), trim $20,000.

Roosevelt (B&K) (1,500; 40-75)—'Watch On Rhine' (WB). Big $25,000. Last week, 'Bataan' (M-G) (5 days, 3d wk) and 'Watch On Rhine' (WB) (2 days), pleasant $12,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (Par) (4th wk). Strong $46,000. Last week, powerful $50,000.

United Artists (B&K) (1,700; 40-75)—'Lily Mars' (M-G) (4th wk). Dandy 14,000. Last week, same.

Woods (Essaness) (1,200; 40-75)—'Hitler's Madman' (M-G) and 'Harrigan's Kid' (M-G). Neat $9,000. Last week, 'Appointment Berlin' (Col) and 'What's Buzzin' Cousin' (Col) (5 days, 2d wk) and 'Hitler's Madman' (M-G) and 'Harrigan's Kid' (M-G), good $9,700.

Boswell-Venuti Up 'Danger' to $17,000 In Sky-High Mpls.

Minneapolis, Sept. 28.

Bob Hope on the State screen ('Let's Face It') and Connee Boswell and Joe Venuti on Orpheum stage are all that's needed to keep current aggregate loop takings up to the sky-high level where they've been roosting for a long time.

Holdovers number three. Of the trio, 'So Proudly We Hail' and 'Mr. Lucky' are holding up best. The former is in its fourth week and the latter in its second. 'Behind the Rising Sun,' in its second canto, shows signs of sinking.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Falcon on Parade' (RKO) and 'Melody Parade' (Mono). Headed for strong $2,000 in four days. 'Red River Robin Hood' (RKO) and Yanks Ahoy' (UA) open today (28). Last week, 'Somewhere in France' (UA) and 'Spitfire's Blessed Event' (RKO), fine $2,500 in five days.

Century (P-S) (1,600; 40-55)—'Mr. Lucky' (RKO) (2d wk). Moved here after very big first week at State. Stretching toward fine $7,000. Last week, 'Bombardier' (RKO) (2d wk), mild $4,500 in six days, making good $16,500, however, for 13 days.

Gopher (P-S) (1,000; 35)—'We've Never Been Licked' (U). Fast $4,500. Last week, 'Nobody's Darling' (Rep), good $4,000.

Lyric (P-S) (1,091; 40-55)—'Behind Rising Sun' (RKO) (2d wk). To this spot following hefty Orpheum first week. Will do well to reach $5,000 with help of Saturday midnight show preview. Last week, 'Proudly Hail' (Par) (3d wk), neat $6,400 (Saturday midnight show preview total included), bringing total for three weeks to nearly $37,000, terrific, and sending film to World.

Orpheum (P-S) (2,800; 40-55)—'Background to Danger' (WB) and Connee Boswell, Joe Venuti band on stage. Combination zooming to a forte $17,000. Last week, 'Behind Rising Sun' (RKO) slumped after speedy start and finished to disappointing $15,000.

State (P-S) (2,300; 40-55)—'Let's Face It' (Par). Although some of the critics rated picture below usual Bob Hope standard, customers are pouring in and a big $16,000 looms. Last week, 'Mr. Lucky' (RKO), terrific $17,000.

Uptown (Par) (1,100; 30-40)—'Dixie' (Par). First neighborhood showing. Smashing $4,500 indicated. Last week, 'Human Comedy' (M-G), $5,000, very big.

World (Par-Steffes) (350; 40-75)—'So Proudly We Hail' (Par) (4th wk). Third stop for this pic, which started at State and remained there a fortnight, then moved to Lyric and is finishing up here. Big $3,000 anticipated. Last week, 'Spitfire' (RKO) (2d wk), good $2,500 on top of healthy $7,500 first week.

'Phantom' Lively 19G, Denver Ace

Denver, Sept. 28.

'Phantom of the Opera,' heading dual combo, is easily leader here this week playing day-date at the Denver and Esquire. 'So Proudly We Hail' is still strong at the Denham on its fourth session but goes out so 'For Whom the Bell Tolls' can start its roadshow run.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), after week at each Denver, Esquire. Nice $6,500. Last week, 'Claudia' (20th) and 'Good Luck, Mr. Yates' (Col), after week at each Denver, Esquire, nice $6,000.

Broadway (Fox) (1,040; 30-65)—'Army' (WB). After three weeks at Rialto and two weeks at each Denver, Esquire, Aladdin. Good $6,500. Last week, 'Sky's the Limit' (RKO) and 'Petticoat Larceny' (RKO), after week at Orpheum, good $4,500.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par) (4th wk). Big $12,500. Last week, 'Proudly We Hail' (Par), big $14,000.

Denver (Fox) (2,525; 30-65)—'Phantom Opera' (U) and 'Footlight Glamour' (Col). Day-date with Esquire. Bangup $16,000. Last week, 'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Esquire, big $16,500.

Esquire (Fox) (742; 30-65)—'Phantom Opera' (U) and 'Footlight Glamour' (Col). Also at Denver. Good $3,000. Last week, 'Watch Rhine' (WB) and 'Spotlight Scandals' (Mono), also at Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-65)—'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO). Thin $7,700. Last week, big $17,000.

Paramount (Fox) (2,200; 30-50)—'First Comes Courage' (Col) and 'Nobody's Darling' (Rep). Okay $8,500. Last week, 'Captive Wild Woman' (U) and 'Larceny With Music' (U), fine $10,000.

Rialto (Fox) (878; 30-65)—'Claudia' (20th) and 'Good Luck, Mr. Yates' (Col), after week at each Denver, Esquire, Aladdin. Nice $3,000. Last week, 'Army' (WB), (3d wk) after two weeks at each Denver, Esquire, Aladdin, big $4,000.

'GREAT LIFE'-VAUDE STURDY 15½G, INDPLS.

Indianapolis, Sept. 28.

Grosses are slightly reduced from recent highs, in some cases, but better than average all down the line. 'It's a Great Life,' with Ann Corio and Herb Miller's band on stage, is taking the tall coin at the Circle, with 'Heaven Can Wait' well out in front of the straight filmers at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-55)—'It's a Great Life' (Col) with Herb Miller's band, Ann Corio and acts on stage. Stage bill gets credit for okay $15,500. Last week, dandy $12,000 for 'Watch on Rhine' (WB), playing single at 50c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'Heaven Can Wait' (20th). Sock $13,000 playing alone, added proof that single features can do the business at this house after a smash $16,000 last week on 'So Proudly We Hail' (Par).

Keith's (Indie) (1,200; 30-55)—'Lady in Distress' (British), with Al Kavelin orch and acts. Guy Kibbee and Gus Van in person pace bill to strong $5,800 in four-day run. 'London Blackout Murders' (Indie) and vaudeville took $5,100 in same time last week.

Loew's (Loew's) (2,450; 30-50)—'Destroyer' (Col) and 'Good Luck, Mr. Yates' (Col). Fair $10,000. Last week, swell $12,400 for 'Swing Shift Maisie' (M-G) and 'Appointment in Berlin' (Col). Best gross to date for 'Maisie' series here.

Lyric (Katz-Dolle) (1,600; 30-50)—'So Proudly We Hail' (Par). Potent $6,300 on moveover after superb first week at Indiana. Last week, solid $5,500 for 'Behind the Rising Sun' (RKO) and 'Adventures of a Rookie' (RKO), also on moveover.

First Runs on Broadway

(Subject to Change)

Week of Sept. 30

Astor—'Thousands Cheer' (M-G) (3d week).
(Reviewed in 'Variety' Sept. 15)

Capitol—'Johnny Come Lately' (UA) (2d week).
(Reviewed in 'Variety' Sept. 1)

Criterion — 'Hit the Ice' (U) (2d week).
(Reviewed in 'Variety' June 30)

Globe—'The Man From Down Under' (M-G) (2d week).
(Reviewed in 'Variety' Aug. 4)

Hollywood—'This Is the Army' (WB) (10th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall—'So Proudly We Hail' (Par) (4th week).
(Reviewed in 'Variety' June 23)

Palace—'Fired Wife' (U).

Paramount—'A Lady Takes a Chance' (RKO) (3d week).
(Reviewed in 'Variety' Aug. 18)

Rialto — 'The Kansan' (UA) (1).
(Reviewed in 'Variety' June 16)

Rivoli — 'For Whom the Bell Tolls' (Par) (12th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Wintertime' (20th) (29).
(Reviewed in 'Variety' Sept. 15)

Strand—'Thank Your Lucky Stars' (WB) (1).
(Reviewed in 'Variety' Aug. 18)

Pitt Off; 'Sparrow' Flutters, $16,000

Pittsburgh, Sept. 28.

First really off-week the town has had in last couple of months. New pix are the also-rans, with the holdovers getting the better play, 'Claudia' continuing to roll along sensationally at the Fulton in second week and 'So Proudly We Hail' turning a neat penny at the Warner on moveover from Penn. Otherwise, however, there isn't much doing. 'Wintertime' took a shellacking from the crix at Harris and is pulling out after a mild week; 'Johnny Come Lately,' despite generally favorable reviews, is merely so-so at the Penn, and combo of 'Fallen Sparrow' and Dick Rogers-Merry Macs is at the Stanley, theatre doing its poorest stanza in a long time.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Claudia' (20th) (2d wk). Looks headed for at least $11,000 this session, best h.o. figure house can remember in many a moon, and should easily get another fortnight. Last week, 'Claudia' cracked sensational $15,000 and went a few hundred bucks over.

Harris (Harris) (2,200; 30-60)—'Wintertime' (20th). Rated poorly in the press, and the public seems to be sharing that opinion by staying away. Doubtful if it'll better $9,000, only mild. Last week, 'Holy Matrimony' (20th) was a disappointment at $9,500 for such a highly-regarded entertainment.

Penn (Loew's-UA) (3,300; 30-60)—'Johnny Come Lately' (UA). They're not buying James Cagney's first indie venture and it will be lucky to grab $14,500. May be the first Penn picture in several months to quit downtown after a single week; usually they move on to Warner and then the Ritz. Last week, 'So Proudly We Hail' (Par) plenty healthy at $22,000.

Ritz (WB) (800; 30-60)—'Best Foot Forward' (M-G) (3d wk). Musical wasn't very strong at either of its first two stops, Penn and Warner, and is winding up the downtown circuit about the same way. Won't better $2,300, just fair. Last week, 'Watch On Rhine' (WB), also third week, around $2,450.

Senator (Harris) (1,750; 30-60)—'Holy Matrimony' (20th) (2d wk). Shifted here from the Harris and by comparison doing better at this spot than it did at the other. That's probably due to the excellent word-of-mouth that has sifted through town on the Monty Woolley-Gracie Fields starrer. Should come close to $3,200. Last week, 'Destroyer' (Col), also on moveover from Harris, around $2,700.

Stanley (WB) (3,800; 30-75)—'Fallen Sparrow' (RKO) and Dick Rogers band with Merry Macs. Doesn't look like much more than $16,000, poor in light of what house has been doing lately. Last week, 'Swing Shift Maisie' and Blue Barron's band, with Modernaires, only fair, too, at $19,000.

Warner (WB) (2,000; 30-60)—'So Proudly We Hail' (Par) (2d wk). Hefty grosser at Penn, duplicating at its second site and should have little trouble grabbing $7,500. May even stretch itself into another week here. Last week, 'Best Foot Forward' (M-G), which likewise came here from the Penn, n.s.h. at $5,000.

B'way Spotty; Cagney's 'Johnny' Plus Vaude Best New Entry, $65,000, 'Hit Ice' 25G, 'Tartu'-Lunceford 33G

Holdovers in the downtown N. Y. area lessened during the past week with opening of several new pictures but business on the whole somewhat spotty. Admission to theatres on free Monday (27) through purchase of a bond held down the take on that day. The past weekend was generally good.

Among new entries, 'Johnny Come Lately,' at the Capitol with a stageshow, is strongest. A robust $65,000 or better is sighted with aid of the in-person show which includes Allan Jones, Virginia O'Brien, Henny Youngman and the Morton Gould orchestra.

State, going first-run this week with 'Adventures of Tartu,' is hitting a swift pace and should get $33,000 or better. Jimmie Lunceford band is on the stage there. 'Hit Ice' is doing stoutly at the Criterion, where it ended its initial seven days last night (Tuesday) at $25,000 and begins the second week today (Wednesday). Also new to the street is 'Man From Down Under,' which came into the Globe Saturday (25). It's not doing so hot, though okay enough at $19,000 to be held over. 'Hi Diddle Diddle' only fair at the Palace at $16,000 and stays just the one week.

Among the holdovers, very good is 'So Proudly We Hail' at Music Hall, which should get $96,000 or more this week, its third, and will remain over. Likewise virile is 'Lady Takes a Chance,' with Vaughn Monroe in person, which brought the Paramount a nifty $70,000 on the second frame ended last night (Tuesday). 'Thousands Cheer,' at the Astor, maintains fine b.o. pull, the second week concluded Monday night (27) having reached $26,000.

Roxy today (Wednesday) ushers in a new show following two excellent weeks with 'Holy Matrimony,' Carole Landis, Paul Draper and Jerry Wald orch, second having been $69,000. Incoming bill is 'Wintertime,' and, in person, Bert Lahr, Paul Haakon, Patricia Bowman, Lucille Manners, others.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Thousands Cheer' (M-G) (3d wk). Wound up second stanza Monday night (27) at $26,000, strong, while initial seven days mounted to socko $29,000.

Capitol (Loew's) (4,820; 35-$1.10)—'Johnny Come Lately' (UA) and, in person, Allan Jones, Virginia O'Brien, Henny Youngman and Morton Gould orch. In spite of notices that were generally not good, a nice first week's gross of $65,000 or over will be chalked up. Begins second week tomorrow (Thursday). The fifth week for 'DuBarry' (M-G) and Horace Heidt was around $30,000, fair enough.

Criterion (Loew's) (1,700; 35-$1.25)—'Hit the Ice' (U) (2d wk). New Abbott-Costello comedy doing very well here, first seven days through last night (Tuesday) getting $25,000. Ahead of that 'Destroyer' (Col), on its third week got $20,000, excellent.

Globe (Brandt) (1,416; 35-85)—'Man from Down Under' (M-G). Not so forte at $10,000 but enough to be held over. The fourth stanza for 'Salute to the Marines' (M-G) built to $14,000, good.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (9th wk). Slowing up a little but still nice coin at $25,000 this week (9th), while last frame (8th) was $28,500. Remains on.

Palace (RKO) (1,700; 44-$1.10)—'Hi Diddle Diddle' (UA). Under hopes at only fair $16,000 and will not be held. 'Fired Wife' (U) comes in tomorrow (Thursday) instead. Last week, third for 'Sky's the Limit' (RKO), $15,800.

Paramount (Par) (3,664; 35-$1.10)—'Lady Takes Chance' (RKO) and Vaughn Monroe (3d wk). Continues big, the second week through last night (Tuesday) hitting $70,000; the first was a sock $80,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'So Proudly We Hail' (Par) and stageshow (3d wk). Maintains excellent gait, this week (3d) looking at $96,000 or over, swell, and holds further. Last week (2d) went to $103,000.

Rialto (Mayer) (594; 28-65)—'Seventh Victim' (RKO) (2d-final wk). No more than about $6,000, mild, seen on the holdover, as against good $9,200 on preceding seven days. 'The Kansan' (UA) follows.

Rivoli (UA-Par) (2,002; 85-$2.20)—'Bell Tolls' (Par) (12th wk). Lightened somewhat on 11th week to under $25,000 but still very profitable and remains on; previous week (10th) for roadshow picture was nearly $30,000.

Roxy (20th) (5,886; 55-$1.10)—'Wintertime' (20th) and Bert Lahr, Paul Haakon, Patricia Bowman and Lucille Manners in person, open here today (Wednesday) following two fine weeks with 'Holy Matrimony' (20th), Carole Landis, Paul Draper and Jerry Wald orch, second being $69,000, the first $86,000.

State (Loew's) (3,450; 35-$1.10)—'Adventures of Tartu' (M-G) and Jimmie Lunceford. Very good week of $33,000 or over indicated. Last week, 'Best Foot Forward' (M-G)) (2d run) and held-over Ed Sullivan and Harvest Moon Dance Winners, near to $30,000, fine.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman orch, Jerry Lester, others, on stage (5th-final wk). Down to about $30,000 on the blowoff, just fair, while last week (4th) was $36,500, good. 'Thank Your Lucky Stars' (WB) and the Sammy Kaye band come in Friday (1).

'Stars' Paces Philly, $41,700

Philadelphia, Sept. 28.

'Thank Your Lucky Stars' is pacing the field this week with very little competition. Most of the other entries are holdovers with only three newcomers, 'We've Never Been Licked,' 'Bomber's Moon' and 'Gals, Inc.' Latter is teamed with Sammy Kaye's orchestra at the Earle.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Proudly We Hail' (Par) (4th wk). Still potent at $13,300 on heels of neat $16,100 for third sesh.

Arcadia (Sablosky) (600; 35-75)—'Dixie' (Par) (2d run). Satisfactory $4,200. Last week, revival of 'Gone With Wind' (M-G), fairish $2,800 for second week.

Boyd (WB) (2,560; 35-75)—'Claudia' (20th) (2d wk). Solid $18,900 following excellent $26,500 for opener last week.

Earle (WB) (2,768; 35-85)—'Gals, Inc.' (U) with Sammy Kaye orch. Film no help to Kaye, but combo still good for $23,000. Last week, 'Kingdom for Cook' plus Dante magic unit, fine $25,900.

Fox (WB) (2,245; 35-75)—'Best Foot Forward' (M-G) (2d wk). Sloughing off to $14,900 after husky $24,800 plus $4,000 at special Sabbath showing at Earle last week.

Karlton (Goldman) (1,000; 35-75)—'Bomber's Moon' (20th). First time house has featured a first-run since taken over by William Goldman, doing neat $9,000 for opening try. Last week, 'Stormy Weather' (20th), fair $6,000 for second run.

Keith's (Goldman) (2,200; 35-75)—'First Comes Courage' (Col) (2d run) (2d wk). So-so $4,200. Opening week for this run good $7,000.

Mastbaum (WB) (4,692; 35-75)—'Thank Lucky Stars' (WB). A bangup $37,500 in addition to tuneful $4,200 for one-day stand at Earle (Sunday). Last week, 'This Is Army' (WB) bowed off with sock $30,000 for nine days of fifth week.

Stanley (WB) (2,916; 35-75)—'Let's Face It' (Par) (3d wk). Holding up satisfactorily with $15,200. Round two did fine $18,000. 'Behind Rising Sun' (RKO) preems tomorrow (Wed).

Stanton (WB) (1,475; 35-75)—'Never Licked' (U). Poor $7,500. Last week, 'Swing Shift Maisie' (M-G) good $7,800 for third week.

'Stormy' Bright $16,000 In Buffalo; 'Badmen' 11G

Buffalo, Sept. 28.

Plenty of holdovers here this week, but pace is not much slower. 'This Is Army,' at Great Lakes, continues top grosser on second week and 'Claudia' is next on holdover at Buffalo. 'Stormy Weather' is ace new entry at the Century.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Claudia' (20th) (2d wk). Near potent $15,000. Last week hefty $20,000.

Great Lakes (Shea) (3,000; 35-55)—'This Is Army' (WB) (2d wk). Powerful $23,000, or over. Last week, terrific $38,000 including preview.

Hipp (Shea) (2,100; 35-55)—'Above Suspicion' (M-G) and 'Alaska Highway' (Par). Bettering robust $10,000. Last week, 'Swing Shift Maisie' (M-G) and 'The Kansan' (UA) (3d wk), fancy $8,300.

Lafayette (Basil) (3,200; 35-55)—'Frontier Badmen' (U) and 'Follow Band' (U). Pleasant $11,000. Last week, 'First Comes Courage' (Col) and 'Redhead Manhattan' (Col), bangup $13,000.

20th Century (Ind.) (3,000; 35-55)—'Stormy Weather' (20th). Bright $16,000. Last week, 'Falcon in Danger' (RKO) and Bell-Za-Poppin local unit on stage, oke $12,000.

'Proudly' Dual Tops Detroit, Great 33G, 'Kingdom'-'Never Licked' Dull $22,000

Detroit, Sept. 28.

Only two fresh bills find their way into film row here, with holdovers continuing to get a strong play.

Top spot will be taken over by the Michigan, going strong with 'So Proudly We Hail' and 'Henry Aldrich Swings It' for a duo. Fox is fair with only other new combination, 'My Kingdom for a Cook' and 'We've Never Been Licked.'

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Bombardier' (RKO) (2d wk) and 'Scattergood Survives Murder' (RKO). Former moved in from strong week at Fox and given a freshener for nice $9,300. Last week, 'Claudia' (20th) and 'Appointment in Berlin' (Col) (3rd wk), good $9,600.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Mr. Lucky' (RKO) and 'High Explosives' (Par) (3rd wk). Pair moved over from Michigan and good for okay $14,000. Last week, 'Revenge Zombies' (Mono) and '7th Victim' (RKO), okay $14,000.

Fox (Fox-Michigan) (5,000; 55-75) 'Kingdom for Cook' (Col) and 'Never Been Licked' (U). Dullish $22,000. Last week, 'Bombardier' (RKO) and 'Captive Wild Woman' (U), great $33,000.

Madison (United Detroit) (1,800; 55-75)—'Air Force' (WB) and 'Youngest Profession' (M-G). Back in loop for fair $4,400. Last week, 'Crash Dive' (20th) and 'Hard Way' (WB), average $4,600.

Michigan (United Detroit) (4,000; 55-75)—'So Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Great $33,000 sighted. Last week, 'Mr. Lucky' (RKO) and 'High Explosives' (Par) (2d wk), nice $19,000 after first week's strong $27,000.

Palms-State (United Detroit) (3,000; 55-75)—'Army' (WB) (5th wk). There's little decline in this one, which is sighting choice $15,000 after a brisk $18,000 last week.

United Artists (United Detroit) (2,000; 55-75)—'Swing Shift Maisie' (M-G) and 'Adventures of Tartu' (M-G) (2d wk). Great $16,000 after first week's surprise $21,000.

'LUCKY STARS'-VAUDE FINE $25,000 IN D. C.

Washington, Sept. 28.

'For Whom the Bell Tolls' is Washington's bell-ringer, with estimated $40,000 clocked in the first seven days and $32,000 in sight on the holdover. It's beating 'Gone With Wind' because of more turnovers. The other jackpot feature is 'Thank Your Lucky Stars,' acclaimed by critics and headed for a swell $25,000. 'Behind the Rising Sun' is due for a bumper seven days at Keith's, after a low gross with 'We've Never Been Licked.'

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Swing Shift Maisie' (M-G) with Tony Pastor's band on stage. Nifty $25,000. Last week, 'Proudly We Hail' (Par) with vaudeville, very good $22,000 on holdover after sock $30,000, for first seven days.

Columbia (Loew) (1,200; 40-60)—'Best Foot Forward' (M-G). Fine $8,000. Last week, 'Heaven Can Wait' (20th), sizzling $9,500.

Earle (WB) (2,240; 30-90)—'Thank Lucky Stars' (WB) with vaudeville. Swell $25,000. Last week, 'Destroyer' (Col), not up to Earle's 1943 par, with slow $19,800.

Keith's (RKO) (1,500; 30-55)—'Behind Rising Sun' (RKO). Well sold and will get huge $20,000. Last week, 'Never Been Licked' (U) socked by critics and limped away after sub-normal $8,000.

Metropolitan (WB) (1,800; 30-55)—'Watch on Rhine' (WB). Good $8,500. Last week, 'First Comes Courage' (Col), passed neat $8,000.

Palace (Loew) (2,242; 50-75-$1.10)—'For Whom Bell Tolls' (Par) (2d wk). Hotter than July sun with $32,000 in sight after record-breaking first seven days of $40,000, about $2,500 over last week's estimate.

'Rhine' $17,000, 'Sparrow' Ditto in Sturdy Prov.

Providence, Sept. 28.

'This Is Army' is holding down a third downtown week at the Carlton, while 'Salute to Marines' holds over at Loew's State. Among the new ones, all going swell, are 'Watch on the Rhine,' at Majestic; 'Fallen Sparrow,' at RKO Albee, and 'Dangerous Blondes,' at Strand.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Fallen Sparrow' (RKO) and 'Petticoat Larceny' (U). With all the holdovers around, this is doing very nicely, $17,000. Last week, 'Pride of Yankees' (RKO) and 'Two Tickets to London' (U), good $10,000.

Carlton (Fay-Loew) (1,400; 30-50)—'This Is Army' (WB) (third downtown week). Nifty $5,000. Last week, 'Best Foot Forward' (M-G) and 'Natzy Nuisance' (UA) (third downtown week), good $3,200.

Fay's (Indie) (2,000; 30-50)—'Man from Music Mountain' (Rep) and vaude. Hefty on kid trade and looking for nice $7,000. Last week, 'Larceny With Music' (U) and vaude, good $6,500.

Majestic (Fay) (2,200; 44-50)—'Watch on Rhine' (WB). Swell $17,000. Last week, 'This Is Army' (WB) (2d wk), sock $15,000.

Metropolitan (Indie) (3,200; 36-59)—'Unknown Guest' (Mono) and Jan Savitt orch on stage. Steady $7,000 in three-day weekend run. Last week, 'God's Country' (Rep) and Henny Youngman heading stage show, with Don Mario's orch, nice $7,000 under same setup.

State (Loew) (3,200; 30-50)—'Salute to Marines' (M-G) and 'Footlight Glamour' (Col) (2d wk). Fairly good $14,000 after zowie $21,000 in opening sesh.

Strand (Indie) (2,000; 30-50)—'Dangerous Blondes' (Col) and 'Passport to Suez' (Par). Opened last night (27). Last week, 'Proudly We Hail' (Par) (3d wk), solid $12,000.

'Claudia' Leads Port., $15,200; 'Mr. Big' Hot 14G

Portland, Ore., Sept. 28.

Business continues at the best high levels of recent weeks. 'Claudia' is leader at the Orpheum while 'Mr. Big' is only a step off the pace at the Broadway. 'Constant Nymph' also is strong at the larger Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Mr. Big' (U) and 'Two Tickets London' (U). Terrific $14,000. Last week, 'Lily Mars' (M-G) and 'Shantytown' (Rep) (2d wk), great $10,000.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Holmes Faces Death' (U) and 'Spitfire's Blessed Event' (RKO). Sad $5,500. Last week, 'Submarine Alert' (Par) and 'Murder on Waterfront' (WB), nice $9,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-65) — 'Claudia' (20th). Leading city at giant $15,200. Last week, 'Dixie' (Par) (2d wk), great $12,200.

Paramount (H-E) (3,000; 40-65)—'Constant Nymph' (WB) and 'Salute for Three' (Par). Grand $12,500. Last week, 'Heaven Can Wait' (20th) and 'Passport Suez' (Col) (2d wk), okay $8,000 in five days.

United Artists (Parker) (900; 40-65)—'Watch Rhine' (WB). Smash $10,500. Last week, 'Youngest Profession' (M-G) and 'Get Going' (U), fair $8,500.

U. S. Callboard

Continued from page 4

1941, the former Par producer and h.o. executive, is exec officer in charge of public relations, including pictures and radio.

Young Zukor was a chief petty officer in World War I.

Byrd in Soldier Play

Charleston, S. C., Sept. 28.

Former Broadway actor-producer Sam Byrd, currently serving with the Navy as public relations officer at the Charleston Shipbuilding & Drydock Co., will play the gangster-lead in a service production of 'Blind Alley' late in October at the Dock St. theatre, Charleston.

The Greasepaint Division

Hollywood, Sept. 28.

Barry Nelson, screen actor, Army.

Kent Smith, screen actor, Army.

Claude Pickard, studio technician, Army.

John Sutton, screen actor, Army.

Bill McCune, studio casting director, Army.

Eugene Mikeler, screen actor, Army.

Eddie Ettinger, studio press agent, Army.

Detroiters On the March

Detroit, Sept. 28.

George Kohler, former pianist with Joe Venuti and Les Backer orchestras, into the Army.

Charles Simpson, manager of the Central Film Shipping Service, into the Army.

Al Good, of the vaude team of Good and Goody, into the Army.

Buddy Roth, nitery mc., into the Army.

Pvt. Rossi's New Assignment

Santa Rosa, Cal., Sept. 29.

Pvt. Joseph Rossi, Schroon Lake, N. Y., film exhibitor who also managed the DeWitt theatre, Bayonne, N. J., for Warners, has been placed in special services at the army air field here, under Capt. S. H. Brenner, to handle entertainment activities at the base.

More Pittsburghers Go In

Pittsburgh, Sept. 28.

Mannil Feldman, WB manager in Tarentum, Army.

John Cook, owner of Kanawha theatre in Grantsville, W. Va., Coast Guard.

Bob Roberts, manager of New Bradford theatre in Bradford, Pa., Army.

Ben Stahl, in ad sales department at U, Navy.

Cpl. Guido Ricci, former Pitcairn theatre manager, assigned to post band at Fort Knox, Ky.

Bill Dietz, Post-Gazette staffman, Navy.

Bobby Byrne Leading Cadets

Enid, Okla., Sept. 28.

Band leader Bobby Byrne, aviation cadet with the army air forces here, has been appointed leader of the cadets' drum and bugle corps, with the group appearing nightly at massed retreat.

Here for a nine-week basic instruction course, Byrne is also 'doubling' on trombone at USO dances on the field.

Kent Smith In

Kent Smith, RKO star, Army, around Oct. 8.

Jack Lord, of dance team of Pritchard and Lord, Army.

Michael Pagano, 20th-Fox maintenance and service department, going into the Navy, was given farewell luncheon last Monday (27) by company execs.

Milton Elelman, in production department of National Screen Service into the Navy.

ODT Setting Up Rations of 'Gas' For Film Trucks

Washington, Sept. 28.

Gasoline rations for eastern film carriers and trucks during the last quarter of the year will be distributed on the basis of mileage reductions in effect during July, August and September, Office of Defense Transportation announced Saturday (25). This class of trucks is included in a general commercial vehicle order.

'Maximum gallonage specified in certificates of war necessity issued before June 1,' said ODT, 'was allowed in the expectation of a larger supply of gasoline than is now available in the Northeastern area. For this reason, the reductions in effect since June are being continued, unless ODT makes a new determination of need in which case a vehicle might retain its previous mileage, or have it increased.'

Tough Repair Problem

Special committee of the N. Y. Film Board of Trade is studying the problem of new equipment and replacements to maintain regular film delivery service in the metropolitan New York area and soon will submit recommendations to the War Production Board in Washington. Numerous picture delivery outfits in N. Y. are reported today suffering from lack of needed mechanical repairs to their trucks and, in certain instances, new trucks required to replace those beyond repair. Thus far they have been unable to get necessary replacements or additional trucks.

Film Board is interested because anxious to see that there is no breakdown in prompt delivery of prints to customers in the N. Y. area. Situation is complicated by the fact that fewer prints are in circulation and deliveries are made only five days weekly.

$5 Film Teamsters' Tilt

Detroit, Sept. 28.

The Teamsters' Union has opened negotiations here for a $5 a week raise for drivers for the film carriers. Contracts expired five months ago but operations had been carried out under the terms of the former contract.

New raise, however, is being sought on a basis that would make it retroactive to last May.

'Army,' Smash $38,400, Paces Balto; 'Rising Sun'-Vaude Torrid at $22,000

Baltimore, Sept. 28.

Tremendous opening night getaway for 'This Is the Army' at the Stanley, Friday (25) night, grossed a sensational $38,400 with admissions scaled from $5 to $25 per seat and handled by a special committee appointed by Governor Herbert R. O'Connor in co-operation with Maj. Gen. Milton Reckord who heads up the Third Corps Area headquartered here. Continued socko action since opening is aiming at an all-time high for house.

Also exceptionally strong is 'Behind the Rising Sun' at the combo Hipp, with strongest take in weeks indicated for this well-sold film. Rest of town okay.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Swing Shift Maisie' (M-G) (2d wk). Holding good pace at $12,000 after nice $16,200 last week.

Hippodrome (Rappaport) (2,240; 17-66)—'Behind Rising Sun' (RKO), plus vaude. Reaching out for one of biggest figures in recent weeks, looks swell $22,000. Last week, 'Falcon in Danger' (RKO) leaning almost entirely on Sammy Kaye orch for big $19,400.

Keith's (Schanberger) (2,460; 17-55)—'Strange Death Adolf Hitler' (U). Opened at midnite yesterday (Mon.) after three booming weeks of 'Fired Wife' (U) which did rousing $43,300 for the run.

Mayfair (Hicks) (980; 25-50)—'Submarine Alert' (Par). Attracting some trade at $4,500. Last week, 'All By Myself' (U), better than average at $5,200.

New (Mechanic) (1,680; 17-55)—'Holy Matrimony' (20th). Fairish $6,000. Last week, third of 'Claudia' (20th) added all-right $5,800 to rosy second round at $9,300.

Stanley (WB) (3,280; 20-60)—'This Is Army' (WB). Started with special performance Friday (24) night scaled at $5 to $25 per seat. Astounding $38,400. Strong continuing play at regular prices indicating new house high of $30,000. Last week, third of 'Watch on Rhine' (WB) added good $8,800 to previous fine second round $15,800.

Valencia (Loew's-UA) (1,480; 17-55)—'Kansan' (UA). Mildish $4,000. Last week, 'Best Foot Forward' (M-G) in moveover from previous good two weeks in downstairs Century, fared quite well at $5,400.

'DuBarry' 12G, Mont'l

Montreal, Sept. 28.

'DuBarry' away in lead along Main street, with two ace houses holding over. Rest of first-runs clicking firmly.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Mr. Lucky' (RKO) (2d wk). Pointing to clicko $7,000 after bumper $10,500 first stanza.

Capitol (CT) (2,700; 30-62)—'White Savage' (U) and 'Cowboy Manhattan' (U) (2d wk). Good for sock $7,500, following smash $10,000 opening session.

Loew's (CT) (2,800; 35-67)—'Du Barry' (M-G). Hot $12,000. Last week repeat 'Constant Nymph' (WB), very good $8,500.

Princess (CT) (2,300; 30-52)—'Hitler's Madman' (M-G) and 'Stranger in Town' (M-G). Pointing to juicy $6,000. Last week, '2 Tickets London' (U) and 'Gals, Inc.' (U), neat $5,500.

Strand (United Amusements) (750; 35-45)—'Dead Men Walk' (PRC) and 'Ghost and Guest' (PRC). Nice $3,000. Last week's repeat, 'Song Texas' (Rep) and 'West Side Kid' (Rep), average $2,700.

Orpheum (Ind) (1,100; 30-60)—'Stage Door Canteen' (UA) (12th wk). Still clicking for snappy $3,000, following solid $3,200 last week.

St. Denis (France-Film) (2,500; 30-40)—'Le Petit Cafe' and 'Accord Final.' Sighting good $4,500. Last week, opera.

'Wintertime' Hefty 11G, 'Destroyer' Same, K. C.

Kansas City, Sept. 28.

Biz is spotty here this week, with two of the downtown deluxers in the h.o. column. The pacer is a tossup between the Midland, with 'Destroyer' and 'Two Senoritas From Chicago' dualed, and the Esquire, Uptown and Fairway day-and-daters, with 'Wintertime.' The Newman is steady with 'Thank Your Lucky Stars' in its second round, and the Orpheum with another week of 'Sky's the Limit.' The Tower opened briskly with 'Frontier Badmen' and 'Hoosier Holiday' teamed plus a stage show.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-60)—'Wintertime' (20th). Hefty $11,000. Last week, 'Never Been Licked' (U), nice $9,000.

Midland (Loew's) (3,500; 11-50)—'Destroyer' (Col) and 'Two Senoritas From Chicago' (Col). Snappy $11,000. Last week, 'Suspicion' (M-G) plus 'All-Cartoon Revue' (RKO) (2d wk), okay $10,000 to add to five-day opening gross of $14,000.

Newman (Paramount) (1,900; 11-50)—'Thank Lucky Stars' (Par) (2d wk). Lusty $11,000 after torrid $15,000 initial frame.

Orpheum (RKO) (1,600; 15-50)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Okay $8,700 following bright $9,500 first week.

Tower (Fox-Joffee) (2,100; 15-50)—'Frontier Badmen' (U) and 'Hoosier Holiday' (Rep) with vaude. Brisk $9,000. Last week, 'Sleepy Lagoon' (Rep) and 'Nobody's Darling' (Rep) plus stage show, lively $9,000.

'Danger'-Bardo $15,300, Omaha; 'Ice' Slick 10G

Omaha, Sept. 28.

Abbott and Costello have lost none of their drawing power and look solid at Paramount with their new 'Hit the Ice' topping dual combo. Orpheum's Bill Bardo stage show with 'Background to Danger' also is nice. Omaha has moveover of 'This Is the Army' and still strong.

Estimates for This Week

Paramount (Tristates) (3,000; 11-50)—'Hit the Ice' (U) and 'Hitler's Madman' (M-G). Solid $10,000. Last week, 'Army' (WB) second week a big $11,800.

Brandeis (Mort Singer) (1,500; 11-50)—'First Comes Courage' (Col) and 'My Kingdom for a Cook' (Col). Oke $6,000. Last week, 'Behind Rising Sun' (RKO) and 'Spitfire's Blessed Event' (RKO) a solid $8,200.

Orpheum (Tristates) (3,000; 20-65)—'Background to Danger' (WB) and Bill Bardo band and revue on stage. Fine $15,300. Last week, 'Holy Matrimony' (20th) and Bob Chester band-revue, a pretty fair $14,800 nothing to boast about.

Omaha (Tristates) (2,000; 11-50)—'Army' (WB) (3d week moveover from Paramount). Strong $10,000. Last week, 'Souls at Sea' (Par) and 'College Swing' (Par), both reissues, did surprising $11,800 smash business considering.

Town (Goldberg) (1,400; 11-30)—'Riders of the Rio Grande' (Rep), 'Footlight Serenade' (20th) and 'My Son, the Hero' (PRC) triple split with 'Raiders of San Joaquin' (U), 'Avengers' (Par), 'Washington Slept Here' (WB) and 'High Explosive' (Par), 'Rainbow Over Range' (Mono), 'Son of the Navy' (Mono) 'Stolen Paradise' (Mono), a good $1,600 expected. Last week, 'Leather Burners' (Par), 'Mug Town' (U) and 'Thunder Birds' (20th) triple split with 'Death Rides Plains' (PRC), 'Silver Queen' (UA), 'Tahiti Honey' (U) and 'Arizona Days' (Indie), 'Varsity Show' (WB), 'Spooks Run Wild' (Mono), a nice $1,700, which is above average.

'Courage' Tops New Newark Pix, $16,500

Newark, Sept. 28.

'First Comes Courage,' at the Branford, is catching top coin this week, but new attractions are none too potent and are being topped by the holdovers. 'The Good Fellows,' Paramount entry, is getting by with little margin to spare.

Second-time clicks are 'Best Foot Forward' and 'Mr. Lucky,' holding forth at the State and Proctor's, respectively.

Estimate for This Week

Adams (Adams-Par) (1,950; 35-99)—'Corregidor' (PRC) and Gracie Barrie band, others, on stage. Tepid $15,000 in view. Last week, 'West Side Kid' (Rep) and Cab Calloway orch topping stage fare, bangup $23,700.

Branford (WB) (2,800; 30-90)—'First Comes Courage' (Col) and 'Kansan' (UA). Reaching for lukewarm $16,500. Last week, 'Hers to Hold' (U) and 'Two Tickets London' (U), bright $18,500.

Capitol (WB) (1,200; 20-50)—'Oklahoma Kid' (WB) (reissue) and 'What's Buzzin', Cousin?' (Col). Should finish around $4,500, very chipper. Last week, 'Happened One Night' (Col) and 'Lost Horizon' (Col) surprised with strong $5,500 for reissue dual.

Paramount (Adams-Par) (2,000; 35-85)—'Good Fellows' (Par) and 'Alaska Highway' (Par). Dullish $12,000. Last week, 'Sleepy Lagoon' (Rep) and 'God's Country' (Rep), slow $11,800.

Proctor's (RKO) (3,400; 35-99)—'Lucky' (RKO) and 'Spitfire's Blessed Event' (RKO) (2d wk). Holding to fast pace of initial round, with $17,500 in sight. Last week, booming $28,000.

State (Loew's) (2,600; 30-85)—'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk). Sighting favorable $14,500 after clicking off substantial $19,500 in opening frame.

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20th CENTURY-FOX

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

'7th Victim'-Powell Revue Sock At $32,000, Frisco; 'Kid'-Unit Hot 28½G

San Francisco, Sept. 28.

With the heat wave in Frisco tapering off, local business is recovering from the dip last week. Torrid weather here was an unpleasant surprise because so unusual.

'Seventh Victim,' with Eleanor Powell on the stage at Golden Gate, looks socko $32,000. 'Bell' is tapering off at Alcazar, but still good at $14,000. 'Oklahoma Kid,' augmented by 'Cover Girl Follies' on stage, is packing Warfield to tune of big $28,500.

Estimates for This Week

Alcazar (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par) (4th wk). Tapering off slowly, but okay at $14,000. Last week, fine $15,500.

Fox (F-WC) (5,000; 55-75)—'Salute to Marines' (M-G) and 'Nobody's Darling' (Rep). Handy $29,000. Last week, 'Dixie' (Par) with 'Saint Meets Tiger' (Rep), ditto.

Golden Gate (RKO) (2,850; 55-75)—'7th Victim' (RKO), with Eleanor Powell and her revue on stage. Socko $32,000. Last week, 'Passport to Suez' (Col), with Tommy Dorsey orch, others, on stage, strong $34,000.

Orpheum (Blumenfeld) (2,400; 60-75)—'Destroyer' (Col) and 'Great Life' (Col) (4th wk). Nice $7,000 in five days. Last week, $11,300.

Paramount (F-WC) (2,470; 55-75)—'Watch on Rhine' (WB). Tasty $25,000. Last week, 'Proudly We Hail' (Par) and 'Good Morning Judge' (U) (third week on Market St.). Fair $18,000.

St. Francis (F-WC) (1,475; 55-75)—'Dixie' (Par) with 'Saint Meets Tiger' (second week downtown). Good $15,000. Last week, 'Army' (WB) (sixth week downtown), meek $12,000.

United Artists (Blumenfeld UA) (1,100; 60-75)—'Victory Through Air Power' (UA) and 'Murder Times Square' (Col). Fine $13,000. Last week, 'Canteen' (10th week), thin $7,100.

Warfield (F-WC) (2,650; 55-75)—'Oklahoma Kid' (WB) (reissue) plus 'Cover Girl Follies' unit on stage. Smash $28,500. Last week, 'Submarine Alert' (Par) and stage show, 'Art Model Revue' (3d wk), solid $26,000.

Key City Grosses

Estimated Total Gross
This Week $2,649,100
(Based on 24 cities, 183 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,417,600
(Based on 26 cities, 180 theatres)

'Claudia' $13,000, Zippy Solo, L'ville

Louisville, Sept. 28.

Business is moving okay. Highlights are 'Claudia' at the Rialto and stage bill at the National. Other houses are doing fine, with many favorable factors helping the wickets. Loew's State is getting a boost on Monday nights with 'Dr. I. Q.' airing from the stage, and holding 'Destroyer' to six days, in order to premiere 'Johnny Come Lately' tomorrow (29). H.o.'s are doing well, but 'Victory Through Air Power,' at the Strand, is a slow pacer.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Let's Face It' (Par). Moveover from Rialto. Bob Hope is still a firecracker and pulling in the shekels in fine style, probable fancy $4,500. Last week, 'Behind Rising Sun' (RKO) and 'Adventures Rookie' (RKO) neat $4,500 on moveover.

Kentucky (Switow) (1,200; 12-25)—'Mr. Lucky' (RKO) and 'China' (Par). Gratifying $1,900. Last week, 'Coney Island' (20th) and 'Assignment in Brittany' (UA), all right $1,800.

Loew's State (Loew's) (3,300; 30-50)—'Destroyer' (Col). Run shortened to six days to make way for premiere of 'Johnny Come Lately,' with war bonds as admish. Will probably manage fairish $7,000 for six days. Last week, 'Swing Shift Maisie' (M-G) and 'Somewhere in France' (UA), solid $11,000.

Mary Anderson (Libson) (1,000; 30-50)—'Watch on Rhine' (WB) (3d wk). Lingering around until 'This Is Army' comes in, and will manage satisfactory $3,000 on windup stanza. Last week (2d) week same pic brought tidy $4,500.

National (Indie) (2,400; 40-60)—'Danger! Women at Work' (PRC) and stage show headed by Duncan Sisters. Matinees strong, plenty of kid trade, but nights are slightly off. Stage shows are definitely in here, and looks good for quite a stretch. Currently pointing to sturdy $16,000. Last week 'Swing Partner' (Rep) and Shep Fields orch on stage, great $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'Claudia' (20th). Going great as a single and pulling tremendous femme trade. Outlook is for bangup $13,000. Last week, 'Let's Face It' (Par), right down the groove with $14,000.

Strand (Fourth Avenue) (1,300; 30-50)—'Victory Through Air Power' (UA) and 'Young and Willing' (U). Technicolor Disney opus not getting the b.o. attention this week. Patrons are not walking as expected, and returns will be on the mild side, probably fair $3,500. Last week 'This Is Washington' (RKO) and 'Petticoat Larceny' (RKO), caught family trade to tune of zippy $6,500.

'Dood It' Trim $17,700, Seattle Preem, 2 Spots; 'Watch' Terrif at 17½G

Seattle, Sept. 28.

The burg has plenty of holdovers and moveovers, and some are not so strong. 'I Dood It,' new Red Skelton comedy, is excellent on day-dating run at Fifth Avenue and Music Hall, though only five days at latter. 'Claudia' is strong at Paramount, while a great advance campaign is making 'Watch on Rhine' the single-house leader at Orpheum with terrific $17,500.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-75)—'Proudly We Hail' (Par) (4th wk). Fine $6,000. Last week, fifth of 'Dixie' (Par) and 'Saludos Amigos' (RKO), wonderful $5,500.

Fifth Avenue (H-E) (2,349; 40-75)—'I Dood It' (M-G). Preem of Red Skelton comedy, grand $12,000. Last week, 'We Hail' (Par) (2d wk), grand $10,700.

Liberty (J-vH) (1,650; 40-65)—'Hi Diddle' (UA) and 'Good Luck, Mr. Yates' (Col) (2d wk). Big $8,000. Last week, wonderful $9,800.

Music Box (H-E) (850; 40-75)—'Oklahoma Kid' (WB) and 'Souls at Sea' (Par) (2d wk). Two reissues slipped to fair $4,000 on holdover. Last week, 'Kid' with 'Next of Kin' (U), big $5,200.

Music Hall (H-E) (2,200; 40-75)—'Dood It' (M-G). Also at Fifth Ave. Good $5,700 in five days. Last week, 'Souls at Sea' (Par) and 'Union Pacific' (Par), nifty $6,500 for these reissues.

Orpheum (H-E) (2,600; 40-75)—'Watch on Rhine' (WB). Big campaign, and paying off at terrific $17,500. Last week, second of 'Hit Ice' (U) and 'Murder Waterfront' (WB), great $10,800.

Paramount (H-E) (3,039; 40-75)—'Claudia' (20th) and 'Comes Kelly' (Mono) (2d wk). Wonderful $12,400 in eight days. Last week, terrific $17,500.

Palomar (Sterling) (1,350; 30-75)—'Submarine Alert' (Par) and vaude. Good $9,000. Last week, 'Sleepy Lagoon' (Rep) and stage, $9,600.

Roosevelt (Sterling) (800; 40-75)—'Hit Ice' (U) (3d wk). Moved here from Orpheum. Socko $6,000. Last week, 'Army' (WB) (5th wk), swell $5,100.

Winter Garden (Sterling) (800; 20-30)—'Crash Dive' (20th) and 'Salute for 3' (Par) (3d run). Nice $4,300. Last week, 'More the Merrier' (M-G) and 'Slightly Dangerous' (Col) (3d run), $3,800.

'Destroyer' Tops B'klyn With Strong $24,000

Brooklyn, Sept. 28.

'Destroyer' at Fabian Fox is getting most of the play in downtown sector. 'Watch on Rhine' in second week at Fabian Paramount also doing well.

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Heaven Can Wait' (20th) and 'Mexican Spitfire's Blessed Event' (RKO). Nice $21,000. Last week, 'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (2d wk), good $17,000.

Fox (Fabian) (4,023; 35-65)—'Destroyer' (Col) and 'Spotlight Scandals' (Mono). Strong $24,000. Last week, 'Someone to Remember' (Rep) and 'Unknown Guest' (Mono), good $20,000.

Metropolitan (Loew's) (3,618; 35-65)—'Salute to Marines' (M-G) and 'Young Ideas' (M-G). Fair $18,000. Last week, 'Best Foot Forward' (M-G) and 'Harrigan's Kid' (M-G) (2d wk), satisfactory $17,000.

Paramount (Fabian) (4,020; 35-65)—'Watch on Rhine' (WB) and 'Aldrich Swings It' (Par) (2d wk). Nifty $23,000. Last week, superb $27,000.

Strand (WB) (2,952; 35-65)—'Oklahoma Kid' (WB) (reissue) and 'Murder on Waterfront' (WB) (2d wk). Fine $6,000. Last week, great $11,000.

'DESTROYER' SPEEDY $14,000, CINCY ACE

Cincinnati, Sept. 28.

Screen row is sans sock attractions this week, but all major stands are in winning stride. Of the newcomers, 'Destroyer' at the Albee is in front, a couple knots ahead of 'Sky's Limit' at the Palace, and 'My Kingdom for a Cook' is doing all right by Keith's.

Holdovers at other stands are sturdy and paced by the front-line vet, 'This Is Army,' in its seventh week at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Destroyer' (Col). Okay $14,000. Last week, 'Best Foot Forward' (M-G), brisk $16,000.

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (7th wk). Sturdy $7,000. Last week (6th), dandy $7,500. Winds up front-line station next week.

Family (RKO) (1,000; 20-30)—'Aldrich Swings It' (Par) and 'Wagon Tracks West' (Rep), split with 'Out of Fog' (WB) and 'Nobody's Darling' (Rep). Average $2,100. Last week, 'Submarine Alert' (Par) and 'Spitfire's Blessed Event' (RKO), divided with 'Lone Star Trail' (U) and 'Man Hunt' (20th), fair $2,000.

Grand (RKO) (1,430; 35-55)—'Best Foot Forward' (M-G). Moveover from Albee for second step. Nimble $6,500. Same last week on 'Behind Rising Sun' (RKO) (2d run).

Keith's (Libson) (1,500; 35-55)—'My Kingdom for Cook' (Col). Good $6,500. Ditto last week for 'Swing Shift Maisie' (M-G) (2d wk).

Lyric (RKO) (1,400; 35-55)—'Claudia' (20th). Returned after week's absence for third sesh on main stem. Fair $4,500. Same figure last week with 'Hi Diddle Diddle' (UA) (2d run).

Palace (RKO) (2,600; 35-55)—'Sky's Limit' (RKO). All right $12,000. Last week, 'Watch on Rhine' (WB), excellent $15,000.

Shubert (RKO) (2,100; 35-55)—'Watch on Rhine' (WB). Transferred from Palace. Fine $6,500. Last week, 'Proudly Hail' (Par), second week of moveover, all right $4,500.

Tram, Bus Strikes, Heat Wave Fail To Bop L.A.; 'Salute' Okay at $37,000, 'Rhine' 44G, 'Sun' 39G, Both Big H.O.s

Los Angeles, Sept. 28.

Not even the streetcar and bus strike plus the hottest day in years (107 degrees) appears pulling down trade much from the highs of recent months. Both the heat wave and strike came and went, latter lasted only two days. Firstruns prospered in spite of both, but some spots dipped slightly.

'Salute to Marines' at three Fox-West Coast deluxers looks like best money, with $37,000 or slightly better. 'Watch On Rhine' is remarkably strong with solid $44,000 on second sessions at three Warner sites. 'Behind the Rising Sun' is comparatively as good with a hefty $39,000 in nine days of second stanza at Pantages and RKO Hillstreet. 'For Whom the Bell Tolls' is ringing up splendid $24,500 in sixth week at two locations. 'So Proudly We Hail' is bangup $23,500 on fourth session at two Paramounts.

Estimates for This Week

Beverly (WB) (1,620; 45-85)—'Army' (WB) (3d wk-6 days). Finished stay (24) with nice $4,000 after getting $5,800 second week. House reverts to second runs.

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (6th wk). Okay at $9,000 after good $10,400 last week.

Chinese (Grauman-WC) (2,034; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Nice $11,000. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), fine $13,900, better than expected.

Downtown (WB) (1,800; 45-90)—'Watch Rhine' (WB) (2d wk). Sturdy $18,000 after last week's great $22,000.

Four Star (UA-WC) (900; 45-75)—'Sky's Limit' (RKO) (2d wk) and 'Wintertime' (20th). Nice $5,000. Last week, with 'Hitler's Madman' (M-G), mediocre $2,600.

Hawaii (G&S) (1,100; 40-75)—'Walked With Zombie' (RKO) and 'Leopard Man' (RKO) (4th wk). Rolling along to fine $4,000 after stout $5,000 last week.

Hollywood (WB) (2,756; 45-90)—'Watch Rhine' (WB) (2d wk). Trim $13,500 after first week's socko $19,000.

Orpheum (D'town) (2,200; 40-75)—'Scream in Dark' (Rep) with Benny Carter orch, Harold Nicholas, Ben Carter and Mantan Moreland on stage. Nifty $18,500. Last week, 'Sleepy Lagoon' (Rep) and 'Curtain Calls '43,' unit on stage, okay $17,000.

Pantages (Pan) (2,812; 45-90)—'Behind Rising Sun' (RKO) (2d wk) and 'Spitfire's Blessed Event' (RKO). Socko $15,000 in nine days after tremendous $25,900 first week with 'Honeymoon Lodge' (U).

Paramount (F&M) (3,389; 40-85)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par) (4th wk). Strong $15,000 after last week's satisfactory $15,500.

Paramount Hollywood (F&M) (1,451; 44-88)—'We Hail' (Par) (4th wk). Fine $8,500 after $7,400 last week.

RKO Hillstreet (RKO) (2,890; 45-90)—'Rising Sun' (RKO) (2d wk) and 'Spitfire's Blessed Event' (RKO). Smash $24,000 in 9 days after last week's record $35,800 with 'Honeymoon Lodge' (U).

Ritz (F-WC) (1,372; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Trim $7,000. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), oke $8,700, bit over expectancy.

State (Loew's-WC) (2,204; 45-90)—'Salute to Marines' (M-G) and 'Kansan' (UA). Good $19,000, considering obstacles. Last week, 'Wintertime' (20th) and 'Someone to Remember' (Rep), strong $24,000, nearly $3,000 over expectations.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par) (6th wk). Still pulling strong at $15,500 after last week's $17,900.

Wilshire (F-WC) (2,296; 45-90)—'Sky's Limit' (RKO) (2d wk) and 'Wintertime' (20th). Way above average at $8,500. Last week, with 'Hitler's Madman' (M-G), sad $4,600 considering price raise.

Wilcox (WB) (2,300; 45-90)—'Watch Rhine' (WB) (2d wk). Nice $12,500 after hitting boffo $17,200 first week.

Broadway Grosses

Estimated Total Gross
This Week $491,000
(Based on 13 theatres)
Total Gross Same Week
Last Year $399,500
(Based on 12 theatres)

'Sky's Limit' Fine $30,000 With Armstrong Orch In Hub; 'Suspicion' $28,300

Boston, Sept. 28.

Holdovers are clawing hunks of biz out of downtown tills this week to make for middle-bracket takes, the lighting of five legit houses seeming to cut in, too. 'Above Suspicion' and 'Sky's the Limit' (latter on stage combo) are consequently on top, the Loew attraction going to a pleasing $42,300, day-date at the State and Orpheum, the RKO film doing a swell $30,000 at the Boston. 'Strange Death of Hitler' is big at the Translux with nice $6,000.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'Sky's Limit' (RKO) plus Louis Armstrong orch, others, on stage. Lifting RKO back to great $30,000. Last week, 'Adventures Rookie' (RKO) plus Guy Lombardo orch, Belett & English Brothers, others on stage, $28,000.

Fenway (M-P) (1,373; 40-60)—'Proudly Hail' (Par) and 'Hoosier Holiday' (Rep) (2d wk). Fourth week in town and clocking gratifying $5,000. Last week, $7,000.

Memorial (RKO) (2,900; 44-75)—'Mr. Lucky' (RKO) and 'Yanks Ahoy' (UA) (3d wk). Sagged to $14,000. Last week, $19,000.

Metropolitan (M-P) (4,367; 35-65)—'Heaven Can Wait' (20th) plus 'Bomber's Moon' (20th) (2d wk). Tasty $23,000. Last week, slam-bang $30,000.

Orpheum (Loew) (2,900; 44-65)—'Above Suspicion' (M-G) plus 'Dangerous Blonde' (Col). Drawing $28,300 for eight days. Last week, 'Hi Diddle Diddle' (UA) and 'Tennessee Johnson' (M-G), $20,000.

Paramount (M-P) (1,300; 33-65)—'Proudly Hail' (Par) and 'Hoosier Holiday' (Rep). H.o. unusual here, especially following sock double-header at Met. Still lively at $13,000 after great $15,000 last week.

State (Loew) (3,200; 44-65)—'Above Suspicion' (M-G) plus 'Dangerous Blonde' (Col). Excellent biz for this neighborhood nowadays at $14,000. 'Salute to Marines' preems tomorrow (29th) for war bonds here only, regular run follows day-date with Orpheum on Friday (1). Last week, 'Hi-Diddle-Diddle' (UA) plus 'Tennessee Johnson' (M-G), $10,000.

Translux (Translux) (900; 28-65)—'Strange Death of Hitler' (U) plus 'Larceny With Music' (U). Corking $6,000, well above average. Last week, 'Terror House' (Rep) and 'Monster and Girl' (Col, reissue), $5,400.

NATIONAL BOXOFFICE SURVEY

Newcomers this week are not too impressive, but two shape up well on scattered reports. New array includes 'Man From Down Under' (M-G), 'Johnny Come Lately' (UA), 'I Dood It' (M-G) and 'Strange Death of Hitler' (U). 'Johnny,' while only modest $14,500 in Pittsburgh, is strong $65,000 in N. Y. Red Skelton's 'Dood It' shows trim $17,700 in two Seattle spots. 'Down Under' is just that at $10,000 in N. Y. 'Strange Death' only showing in Boston, where rated corking.

Pictures heard from additionally take in 'First Comes Courage' (Col), 'Hit the Ice' (U), 'Hi Diddle Diddle' (UA), 'Salute to Marines' (M-G), 'Mr. Lucky' (RKO), 'Let's Face It' (Par), 'Wintertime' (20th), 'Behind Rising Sun' (RKO), 'Thank Lucky Stars' (WB), 'Best Foot Forward' (M-G), 'Sky's Limit' (RKO), 'Holy Matrimony' (20th), 'Fallen Sparrow' (RKO), 'Heaven Can Wait' (20th) and 'Phantom of Opera' (U). 'Courage,' okay in Omaha and Denver, looks lukewarm in Newark. 'Ice' is bangup $25,000 in N. Y., solid in Omaha and sock on Seattle m.o. 'Diddle,' big on Seattle holdover, is under hopes in N. Y. 'Salute,' which looks nice in L. A. and Providence, is dandy $29,000 in San Francisco. 'Lucky' continues snappy on extended runs or moveovers in five different keys. 'Face It' big at $70,000 on N. Y. second sesh and looms a strong $16,000 in Minneapolis.

'Wintertime,' which finished the previous week higher than expected in L. A., is hefty $11,000 for three K. C. spots. 'Sun' looms huge $20,000 in Washington, hefty $28,000 in Chicago and big $39,000 for second L. A. week, its brightest dates. 'Lucky Stars' shapes a great $41,700 in Philadelphia, solid $25,000 in Wash. and lusty on K. C. second stanza. 'Best Foot' is mostly okay, standout being $14,900 in Philly.

'Limit,' showing added strength, is great $30,000 in Boston and okay in Cincy and K. C. 'Matrimony,' while fine $69,000 for second N. Y. sesh, is only fairish in Chi and Baltimore. 'Sparrow' is nice $17,000 in Providence but offish $16,000 in Pitt, with a band. 'Heaven,' nice $21,000 in Brooklyn and sock $13,000 in Indianapolis, is great $23,000 for second Boston week. 'Phantom' is getting the best total in Denver at a lively $19,000 in two spots.

Most active grossers in greatest number of spots are 'Proudly We Hail' (Par), 'This Is Army' (WB), 'Claudia' (20th), 'Destroyer' (Col), 'Watch on Rhine' (WB) and 'For Whom Bell Tolls' (Par). Current week is merely a repeat of what these winners have been doing in previous sessions. 'Destroyer' snagged a batch of fresh bookings, being especially strong in Cincy, where leader, K. C. and Brooklyn. 'Claudia' is in same category, smash $15,200, best in Portland, being outstanding. Reissue of Warners' 'Okhaloma Kid' shows solidly in three out of four keys, smash $28,500 in Frisco with stage unit being tops. It's playing second sesh in Seattle and Brooklyn, and billed ahead of a new feature in Newark.

From the keys: 'As Thousands Cheer' (M-G), strong $26,000, second N. Y. week; '7th Victim' (RKO), sock $32,000, with unit, Frisco; 'Stormy Weather' (20th), bright $16,000, Buffalo; 'Constant Nymph' (WB), grand $12,500, Port.; 'Above Suspicion' (M-G), fine $42,300, two Boston spots, robust $10,000 in Buffalo; 'Man Music Mountain' (Rep), nice $7,000, Prov.; 'Lady Takes a Chance' (RKO), big $70,000, second N. Y. sesh; 'Frontier Badmen' (U), pleasing $11,000, Buffalo, brisk $9,000, K. C.; 'Kingdom for a Cook' (Col), dullish $22,000, Detroit; and 'Mr. Big' (U), terrif $14,000, Port.

Farrington Vice Dysart As Prez of St. Loo Amus.

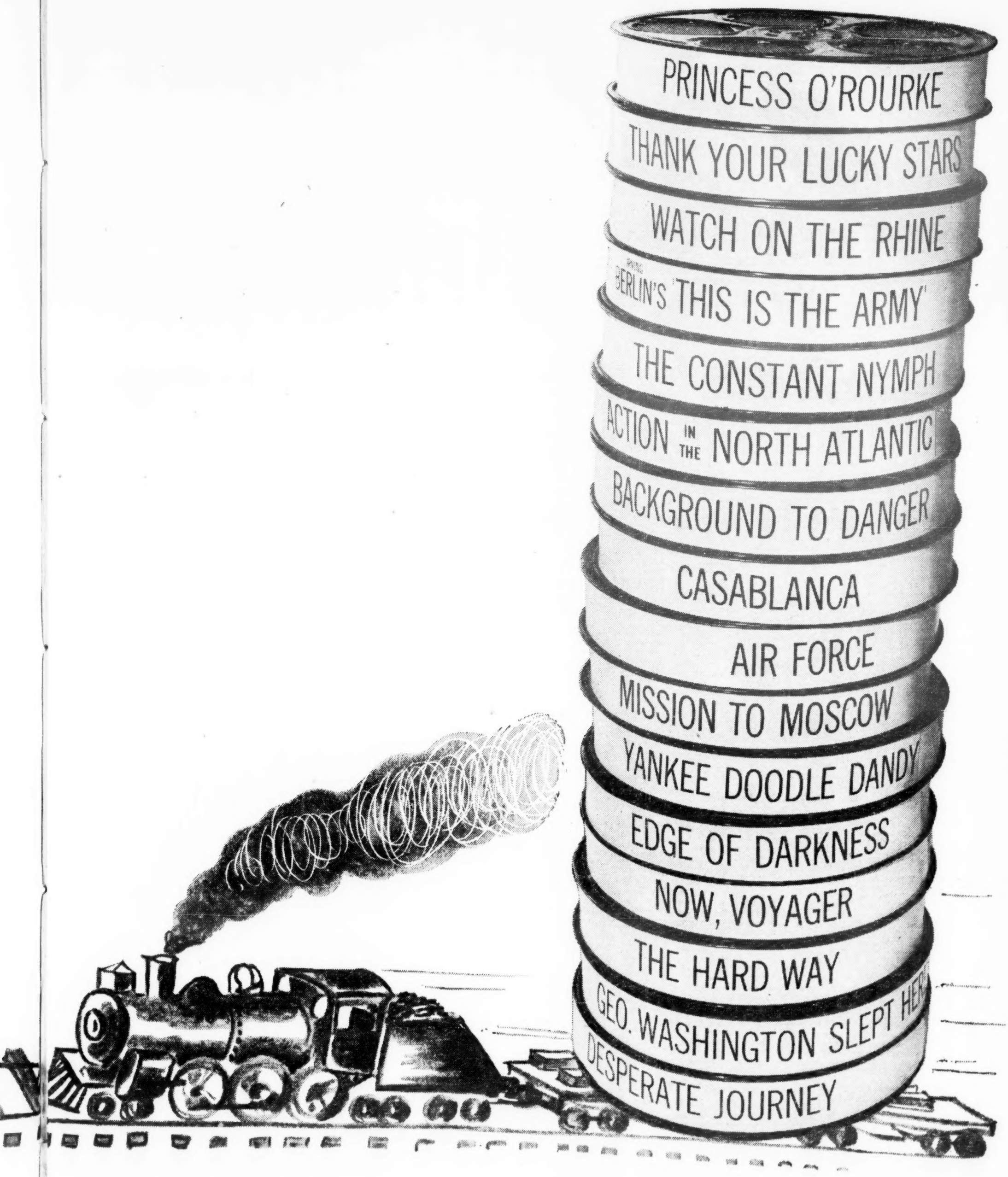
St. Louis, Sept. 28.

Thomas L. Farrington, v.p. of a local insurance company, last week was elected prez of the St. Louis Amusement Co. to succeed the late Thomas N. Dysart, who was killed with nine others in a glider accident here on Aug. 1. Rhodes E. Xave, a barrister, was chosen to replace Dysart on the board of directors.

Other officers elected are William T. Nardin, v.p. and Clarence M. Turlet, sec.-treas. The Board consists of Harry C. Arthur, Jr., gen. mgr. for Fanchon & Marco that owns nearly 50% of the Amusement Co. stock, Cave, Farrington and Nardin.

The right Track!

WARNER!!!!!!



Let's All Give To The National War Fund!

Jack L. Warner, *Executive Producer.*

'Ice Follies' a Spectacular Display, But Entertainment Lost in 'Reaching'

Los Angeles, Sept. 23.

'Ice Follies of 1944' (7th edition), produced and managed by Eddie and Roy Shipstad and Oscar Johnson; skating routines by Frances Claudet; costumes by Helen Rose; Mary Jane Lewis and Carlos Romero, production associates; Ernest Kratzinger, music director.

Cast: Bess Ehrhardt, Ruby & Bobby Maxson, Jeanne Sook, Norah McCarthy, Michael Kirby, Phyllis Legg, Osborne Colson, Hazel Franklin, Eddie & Roy Shipstad, Oscar Johnson, Papez & Zwack, Heinie Brock, Ginger Clayton, Shirley Halsted, Joanne Rupp, Roberta Barton, Jack Millikan, Colson & Claudet, Frick & Frack, Betty Atkinson, Thomas Twins, Ice Folliettes (40). Opened at Pan Pacific Auditorium, Los Angeles, Sept. 23, '43; $3.30 top.

The ice was broken tonight on the Pan Pacific pond for the seventh successive year by the 'Ice Follies' of the Shipstads (Roy and Eddie) and Oscar Johnson. That it will mint another husky fortune for the Cinderella boys' goes without saying. The hundreds of thousands who will view and gasp at its spectacular splendor will likely sense what was very apparent to this reporter—the constant reaching for something new and novel that doesn't quite come off. What is revealed by the experimentation comes under the heading of grotesque, bizarre and at times just plain silly. So many gimcracks are worked into routines that one is justified in asking himself, 'what's that got to do with it?'

Ice shows are gradually muscling in on that circus legend, 'if you're seen one you've seen them all,' and perhaps there's some rational reasoning to the reaching process. However, it slows the pace, makes the show an eye-filling spectacle instead of a performance by experts of the blade. First act is woefully slow and those intrinsic values which have made icetravaganzas what they are today (biggest money-makers in show biz history) are sadly lacking. All has been sacrificed for spectacular display, gay costuming and a 'dressing up' of production numbers that would make some of the old peacock struts of Flo Ziegfeld, Earl Carroll, NTG and George White seem as shoddy affairs. One can drain the list of superlatives and come up short on describing the 'Oriental Fantasy' number, leading off the second act. Phosphorescence (billed here as Conti-Glow) was never used to such sensational effect as in this dazzling fantasy of pagodas, coolie girls and temple dancers in which the entire troupe, save a few principals, take part. Other production whoppers such as '18th Century Garden,' 'Reflections on the Water,' 'Crazy Quilt Circus,' 'Derby Day' and Precision in Plaid' finale are in keeping with 'Follies' tradition but mostly overdressed and overgimmicked. There's something or somebody everywhere, as overcrowded as a tenement.

The Shipstads and Johnson have allowed the show to get away from itself in their frenzied efforts to strive for something new and different. The old skating demons have become merely moving figures in a fairyland of gingerbread and mad color riot. Most of the old hands are still around but apparently the leg-in-the-air, spins and whirls are old stuff by now and there are only so many things that can be done on a pair of runners. So the order must have gone out, 'dress it up and hang all else.' The solo acts have become so commonplace by now that the Maxon kids, Ruby and Bobby, wrap up the revue with their swing waltz and far outdistance such stalwarts as Bess Ehrhardt, Roy Shipstad, Betty Atkinson, Norah McCarthy, Heinie Brock and Frick & Frack in crowd approbation. The funny fellows are still warmly received but they're doing the same things they've been doing for years. Another innovation is a quartet, whose voices are amplified for the big numbers.

Easily the highlight of any ice show are the precision routines by gaily-garbed chorines yet here an entire act passes with only a smattering of such eager-eyed, glazed maneuvers. When the 40 Folliettes do fall into a perfect line and strut down the ice the plaudits at once sweep into a maddening crescendo. But there's not enough of it even though the girls are shapely, colorfully caparisoned and well-drilled. The Rockettes have done alright over the years yet nothing transcends in rhythmic beauty the grace and glide on the runners. Mebbe with the Shipstads and Johnson it is too ordinary stuff to keep company with such specialties as corps de ballet, les belle filles, mesdemoiselles des rapiers, pas de deux and such uppity designations of a few spins on the frozen flooring.

For spectacle and sheer beauty, here is the last word. There must be a small fortune tied up in costumes and other accoutrements but the entertainment value has been sacrificed for glamor and spectacle. Albeit and regardless, the new 'Follies' will be another financial cleanup. Ice shows have their own peculiar following and spending money for entertainment was never more abundant.

The intake for the five and a half weeks stand here will be snugly close to $500,000. Weekly receipts for the 6,000-seat, eight-show weekly setup here will run past $75,000. A curious anomaly of wartime show biz, which applies here, too, is that cheaper seats go begging. Quick to realize this, the management has cut down the number of $1.10 admissions and raised part of that section to $2.20. As if the ice frolics needed any help, the show, as in previous years, has a tieup with the downtown papers giving up a percentage of the receipts for pages of printed and photographic space. Premiere rated a full page of pictures in one Hearst sheet and the others went whole-hog, too. Film stars, who provide the 'incentive' for the displays, are turned out almost enmasse as guests of the management. *Helm.*

Hipp. Balto

Baltimore, Sept. 25.

Lee Sims & Ilomay Bailey, Ladd Lyon (2), Arthur Blake, LaFleur & Manners, Billy Wells & 4 Fays, Felice Iula and House Orch (12); 'Behind the Rising Sun' (RKO).

Rather badly selected layout. Two acts on the sophisticated side, Sims & Bailey and Arthur Blake, divide with acts that smack of the main ring of a county fair, extra heavy on acrobatics. Three sight acts out of five is not smart booking.

Opening is La Fleur & Manners, mixed duo in control hand balancing and contortion stuff for an effective getaway. Closing trick of male member in sustained fast spinning on a swivelled mouth-hold, is flashy and a solid hand getter.

Lee Sims and Ilomay Bailey are in the deuce with one surefire song and piano act. With tricked up smart arrangements, they build to a rousing climax with 'Donkey Serenade,' 'You'll Never Know,' and for a strong encore, 'Smoke Gets in Your Eyes.'

Ladd Lyon and a smart working stooge punch out amusing acrobatics which scores strongly in spite of the similar stuff dished out by opening act. Arthur Blake follows with impressions of film and stage stars attending the 'Stage Door Canteen' and does okay.

There are more acrobatics in the closing act of Billy Wells and the Four Fays, a fast and punchy setup but also not correctly spotted on this particular bill. Tumbling and trick hoofery has the edge taken off by previous contributions, but manages to score on showmanship and ability.

Biz very big. *Burm.*

Keith's. Indpls.

Indianapolis, Sept. 25.

Guy Kibbee, Gus Van, Joan Barry, Al Kavelin Orch., George Carroll; 'Lady in Distress' (British).

A smooth-running bill headed by a pair of veterans turns out to be the biggest click Keith's has had in several weeks. Guy Kibbee's act is well above average for a visiting movie personality, and Gus Van's form in a novelty song act brings back the times he played the same house with his late partner, Schenck, in the great two-a-day era. Al Kavelin's orchestra helps put the theatre's newly started now-and-then band policy in good with the customers. Joan Barry offers something really special in acrobatic dancing to round out a good show.

Kibbee, looking very much like his 'Scattergood Baines' character of the film series, serves up a line of humorous remarks about war, women and other topics of universal interest in cracker-barrel style, then kids with Van, each claiming to have been in short pants when he first saw the other on the stage. Kibbee gets a warm hand before and after.

There's plenty recognition, too, for Van, who puts plenty of the old personality into his patter songs and holds the interest of the audience as of yore. He opens with his 'Good Neighbor' routine, does songs in Irish and Italian dialect, springs a bunch of Brooklyn gags, then puts on a London air-raid scene in cockney talk with a musical background by the band and George Carroll, Kavelin's baritone.

The orchestra's versatility makes it a hit on its first local theatre date. Kavelin ranges from 'Pistol Packin' Mama,' with high jinks by the band, to 'Meditation' from 'Thais,' in which he plays a suave violin solo. Carroll makes a good impression with the vocals on 'All or Nothing at All,' 'I Heard You Cried Last Night' and 'Night and Day.' It closes socko on a jive note with 'Pagan Jump.' Joan Barry gets plenty of applause for her neat trick of turning cartwheels, somersaults, etc., without touching the floor. Biz was above average when caught. *Corb.*

State. N. Y.

Jimmie Lunceford Orch (16) with Tina Dixon, Claude Trenier, Kirkland Bradford; Radcliff & Jenkins, Miller Bros. & Lois; 'Adventures of Tartu' (M-G).

Jimmie Lunceford's orchestra, for years one of the better colored combinations available, demonstrates clearly here that uncomfortably loud brass is not a prime requisite of a good band. Negro outfits as a rule literally tear your head off. Not Lunceford's, at least not with the handful of arrangements it plays here.

Couple the impression made by the band to reaction garnered by two accompanying acts and it all sums up to a good show, linked to a first-run Robert Donat film. Combination should equal good business this week.

Lunceford uses four trumpets, three trombones, four sax, four rhythm. That sounds like the brass would be overpowering, but brilliant arranging for the latter and the selection and voicing of reeds overcomes that tendency and the whole adds up to an outstandingly fine band. Its performance is excellent, always exciting and the arrangements are tasteful and particularly colorful. Few combinations achieve the rocking beat this outfit does.

Of the few faults that can be found one is that some of the band's selections are faded. It opens with 'Don't Get Around,' later does 'Slender, Tender and Tall.' They're well done, however. Another is an over-long drum solo late in the show. Lunceford could polish up his announcements, too. He handles them smoothly, but his diction is sloppy and often he couldn't be understood.

Tina Dixon, with the band, earns heavy response with 'Slip of the Lip,' 'Hit That Jive Jack' and 'Low Down Dirty Shame.' Claude Trenier, male vocalist, shows a fair voice in 'Blue Evening.' Kirkland Bradford, alto sax, does a nice job on 'Blues in the Night,' which Lunceford played in a Warner film.

Radcliff and Jenkins are a mixed negro comedy - song team whose act is drawn out much too long. Femme half is a fine pianist, which she demonstrates midway, and the male gets to the audience with a version of 'Irish Eyes' that runs the range from bass to falsetto. All in all it's a fair act.

Miller Bros. (2) and Lois is a more or less standard act. They've been around a long time, but time doesn't diminish the excellence of their turn, or change it any. Start out with three-way unison taps, then one boy and the girl on the platform provided by the letters spelling MILLER, then all three in challenge work. It's strong.

Biz good. *Wood.*

Gayety. Montreal

Montreal, Sept. 22.

Vic Hyde, Peaches, Kelly & Hayes, Roy Rogers, Looney Lewis & Lionel Murray, Galli Sisters, Len Howard Orch (8), Al Gilbert Line (25).

Current show is clicking solidly and augurs for good boxoffice with four of the six acts garnering applause dividends.

Vic Hyde, one man swing band, is ace act of the show. A personable lad with a shy attractive manner, the payees took to him from the tee-off. Self-accompanying on ivories with one hand while playing trumpet and percussing with cymbal and drum, he builds up to two trumpets and finally to three played simultaneously. Imitations of name players and exciting in quick-change uniform to a trumpet march tune and three gals of the line whamming drums earned him beg-off palm-whacking.

Peaches, a looker with a remarkable muscular control, sets a high standard in strip-tease routines and had a tough time getting away. Ray Rogers does some terrif tumbling, devours newspapers and goldfish and bows off to a flock of calls. Kelly & Hayes, mixed team, where Hayes straights to the gal, a nifty brunet, in a zany strip skit in which she peels off 10 skirts and half a dozen sets of tights for laughs and sock finish. Galli sisters offer close harmony in taps, cartwheels and flipovers.

Looney Lewis and Lionel Murray with femme foil, fill in between acts with acceptable comedy, Murray straighting. Howard orch handles its assignments deftly and the gal line has smart routines. House capacity when reviewed. *Lane.*

Capitol. Wash.

Washington, Sept. 23.

Tony Pastor's Orch, with Patti Powers, Joe Morris, Stubby Pastor, Johnny Woods, 3 Claire Sisters, Lynn Allison, Art Brown, and Sam Jack Kaufman's House Orch; 'Swing Shift Maisie' (MG).

Tony Pastor's band aided by added attractions supplies the stage show this week, an interlude full of blare and rhythm. Art Brown puts the audience in good mood with his organ parodies, with entire house singing a rib on OPA calling for roll down prices. The Kaufman melody makers dip into the classics and get a nice hand for a standard overture, with Lynn Allison on the vocals.

Johnny Woods with his radio impersonations has whipped up a fast and snappy act which was right on the target Thursday night. Took four well earned bows and could have stayed longer. The three Claire sisters make up in speedy routine what they lack as skilled tap dancers. Act is lightning fast and their six minutes are a solid click. Tony Pastor musicians go in for plenty of noise. Maestro has a tabasco version of 'Making Whoopee,' which has replaced the peppery 'Let's Do It.' Patti Powers sings with effectiveness in a throaty voice, in fact the Pastor band would register better with a little more attention to the singing section. They liked Stubby Pastor's red hot trumnet blowing and Joe 'Paradiddle' Morris woke up the jitterbugs with a blistering tatoo of the drums.

Gene Ford has given the band a neat production and the 55 minutes went over solidly Thursday with a packed house. *Arke.*

Earle. Philly

Philadelphia, Sept. 25.

Sammy Kaye Orch (17) with Gloria Zerbe, Arthur Wright, Nancy Norman, Tommy Ryan, Kayedets (4) Sunny Rice, Don Cummings; 'Gals, Inc.' (U).

Sammy Kaye has added a couple of talented vocalists to his swing-and-sway aggregation, and the gals lend a large portion of ear and eye appeal.

Nancy Norman, though with the band for some months, is playing Philly for the first time, while Gloria Zerbe is just breaking in. Both chirpers are making the grade.

Miss Norman has a little more mike poise and has them eating out of her hand with 'Sunday, Monday or Always' and a novelty ditty titled 'They're Either Too Young or Too Old.'

Miss Zerbe has a peach-fuzz voice and sells nicely her one tune, 'People Will Say We're in Love.'

Kaye's other vocalists are band fixtures—Tommy Ryan and Arthur Wright. Latter is a tenor who registers neatly with 'The Song Is You,' while Ryan baritones his way gently with the two current faves, 'Blue Evening' and 'All or Nothing at All.'

The Kayedets also rate bows for their rendition of 'In My Arms' and 'Move It Over.'

Band numbers, featuring Kaye and his 'licorice stick,' include 'Wno' and a medley of 'flower tunes' dressed up with a tricky display of phosphorescent cutouts of flora manipulated on a darkened stage.

Sunny Rice, talented hoofer, and Don Cummings, gagsmith-rope twirler, are supporting acts, and both add to the overall entertainment of a fast-moving 55-minute stage show.

Finale is Kaye's standard, 'So You Want to Lead a Band' gimmick, with volunteers from the audience wanding the crew through its paces for many laughs. Though the stunt has been done time and again, it never fails to bring guffaws, and remains one of the best band novelties in the business.

House was capacity when reviewed (Sat. night). *Shal.*

Oriental. Chi

Chicago, Sept. 25.

Shep Fields Orch (14) with Meredith Blake, Rochelle & Beebe, Two Chords, Winak & Mae; 'Honeymoon Lodge' (U).

It's been two years since Shep Fields changed over from a sweet band to an all-reed instrumentation with saxophones dominating, and in that time has enjoyed considerable success with the new combination, but audiences here still like his 'Rippling Rhythm' best. This was proven at the show caught, when an impression of his old style, even limited with his present instrumentation, drew more applause than his other numbers.

Band opens with 'American Patrol,' following through with interesting arrangements of 'I Surrender Dear' and 'The Anvil Chorus.' Meredith Blake, band's comely soloist, cracks over 'Put Your Arms Around Me, Honey,' and 'Stormy Weather,' and, with the assistance of two boys from the band, does 'Pistol Packin' Mama' to solid applause. Bands impression of the old 'rippling rhythm' style with 'I've Heard That Song Before' was a big hit, and the rendition of 'The Lost Chord,' with the saxophones simulating organ tones, and Miss Blake singing a chorus is standout. Close with a hot lick arrangement of 'Three o'Clock Jump' to nice applause.

Winak and Mae, recently at the Chez Paree, open vaude portion of the bill with clever line of tap work that includes acrobatics, rhythm and ballet turns, done in a manner to merit generous applause.

Two Chords (Arnold Archer and Gilbert Miller) all but stop show with vocal impressions of bands, including Lombardo, McCoy, Heidt, Busse, Tommy Dorsey and Harry James. Also imitations of a violin, a Hawaiian band and a hillbilly band. Work fast and smooth to a sock hit.

Rochelle and Beebe keep them laughing with comedy dancing. Coming on as a ballroom team to 'La Comparsita,' they segue into comic capers. Their satire on sophisticated dance team is a gem, and their closing number has a body cling that's a knockout. Score solid hit. *Morg.*

Capitol. N. Y.

Morton Gould Orch. (48), Stanley Whitman, commentator; Henny Youngman, Virginia O'Brien, Allan Jones; 'Johnny Come Lately' (UA), reviewed in 'Variety,' Sept. 1.

Producer Harry Gourfain has achieved an effect at the Capitol this week which may well set a standard for the other bandshow places. It's the first skillful wedding of the pit-and-stage-band idea, showing the Morton Gould orchestra rising, in part, from the pit, and meeting with the rear section of the band, as it rolls forward from the rostrum, to mass into a composite whole.

The effect is heightened with an orchestra of great size, such as Gould's Cresta Blancaites, 48 in all, with its battery of 20 fiddles among its 26 strings. Thus, the violin section is a solid phalanx as it rises from the pit, and meets the rear portion comprising the nine brasses, four rhythm, etc. But, large or small, what is an even greater punch is that it creates an intimacy between podium and audience in that the orchestra is mobile, easily shifted forward or back.

There is other significance at the Loew-Metro flagship concurrently. For one thing, in Gould's orchestra there is a departure from the kill-the-customers cacophony. This is escapology in modern American music; smooth, suave, svelte, super in its orchestration, ultra in its color. It puts the spotlight on America's youngest composer-conductor in superlative fashion and, in transmuting the Cresta Blanca orchestral idea from the air to the stage—and what an institutional plug for the vintner that is, incidentally!—it brings into the cinema a departure from the killer-diller type of dansapation.

As a matter of fact, the Cap's recent galaxy has been primed for variety, starting with that eight-week record run of Phil Spitalny and his Charmers; the Horace Heidt roadshow for five weeks; now Gould for three; next back to the hotcha, with Duke Ellington, Lena Horne, et al., to be followed by Lawrence Welk's midwestern band plus 'Truth and Consequences' and Yvette. Smart booking withal.

Besides Gould, who is the big noise, the current bill reads like a benefit with Virginia O'Brien (New Acts), Henny Youngman and Allan Jones rounding out a strong fourname array.

At the pace Youngman's been going, he's nobody's road company now, but an alert, surefire, authoritative comedian on his own. His small talk goes big; his asides, while fiddling, register in virtuoso fashion; his approach is showmanly, canny, customer-satisfying.

Finaleing is Allan Jones who needs but a vamp of 'Donkey Serenade' to establish himself solidly. He tenors with charm and unction, and his impact, in person, creates wonderment anew why he isn't more socko in toto. 'Your Eyes Have Told Me So,' 'Meeting Here Tonight' (spiritual), 'Oklahoma' medley and the Friml 'Serenade' make for an undeniable routine. The latter is done with Miss O'Brien's deadpan for dueting partner, and it will make a better finale when 'St. Louis Blues' is substituted for that 'Red Cavalry March,' and all finaled on that note. As caught, the Handy blues was an anti-climactic finale, although Gourfain had planned the switch after the second day.

Gould has WHN's Stanley Whitman as commentator to point up his music, a showmanly idea to keep the maestro a bit aloof and aloft. Yet there's nothing longhair about his music. 'Beguine,' 'Stardust' and 'Chiribiribin,' opening medley, establish that pronto. The three different arrangements emphasize the variations in the color of his music. Incidentally, among his fiddles there are three femmes, and Josef Cherniavsky, himself a radio maestro, ducting unadulterated orchestral takes the baton to accomp the rest of the show when Gould is not connumbers.

Current week's b.o. pace attests to the biz potency of this stage-screen combination. *Abel.*

Adams, Newark

Newark, Sept. 23.

Gracie Barrie Orch (15), 'Mardi-Gras Revue' with Happy Felton, Frank Paris, Ross & Mann, Richards-Adair Dancers (6), Shirley Wayne; 'Corregidor' (PRC).

Manager Ben Griefer has whipped up a ferrago of specialties to serve as a sounding board for Gracie Barrie's renovated crew, which recently held forth a Frank Dailey's Terrace Room and is set for a January encore there with Frank Sinatra. Synthetic layout, tagged 'Madri-Gras Revue,' is hardly as festive as its title, but format shows to good advantage and rates a plus for effort.

Miss Barrie, who handles most of the band vocals herself, has been fronting the crew since last December, when hubby Dick Stabile left for the service. Band has had its ups and downs since it last showed here, and current edition includes a brand new brass section, the draft board having caught up with the old one.

As presently constituted, crew breaks down to five brass, five on sax and three rhythm. Overall result is a semi-swing unit that knows how to

(Continued on page 48)

Argentina Stiffens Pic Censorship In U.S. Imports; May Ban Anti-Axis Pix

Montevideo, Sept. 28.

Increasingly stiff censorship of anything referring to the Axis is now being applied to all U. S. films in Argentina, according to word reaching here. Ramirez administration is apparently more determined to maintain its fence-setting neutrality-clinging policy than even the outbooted Castillo government, and Hollywood pix have to date been one of the principal sufferers.

Strong Argentine reaction which followed publication of notes between Secretary of State Cordell Hull and Argentine Foreign Minister Segundo Storni failed to loosen things up for Hollywood anti-Axis product. In fact, some observers felt it made the Casa Rosada—Argentina's pink 'White House'—even more cautious than before.

There's even reliable talk in trade circles that all war and anti-Axis films may be halted. In view of the great concentration of this product, releases in Buenos Aires being generally several months after the U. S., it's hard to tell what U. S. distribs would do in such a case.

In line with system which went into effect a year and a half ago, when the Castillo government put in the state of siege suspending freedom of press, screen, radio, etc., practically all the censorship regarding anti-Axis films has been a federal rather than a municipal matter. What generally happens now is that the censors in the federal capital of Buenos Aires (which is a territory akin to the District of Columbia) see pix on preliminary viewing. If there's nothing of 'international interest,' meaning concerning Berlin, Rome or Tokio, they stamp their o.k. or turn thumbs down. If issue is bigger than this, however, film gets referred to the Ministry of Interior, headed by General Alberto Gilbert, which then decides whether it passes as is or what cuts or changes will have to be made before release.

According to copies of the 'Boletin Municipal' (official bulletin of the federal capital of Buenos Aires, in which all cuts are listed), Commission Honoraria Asesora de Contralor Cinematografico (honorary film censorship board) has been deleting practically any reference to the dictators, Hilter or Mussolini, practically on sight. The 'Boletin' lists cut after cut ordered by the censors of Spanish sub-titles referring, whether in friendly or unfriendly terms, to the heilers or mace-carriers.

In general, film companies are simply ordered to delete the Spanish sub-titles without any orders regarding the English dialog or the scenes. Those companies which get negatives down from the States can often substitute an objectionable sub-title with a new title omitting words or phrases complained about. In other cases, where companies get prints direct, they generally have to clip the scene entirely or simply black out the offensive sub-title. Of course, there are other cases where entire scenes are ordered cut, but these are less frequent than the title blue-pencillings.

Reaction to 'Land Is Mine'

Most unusual reaction, according to reports reaching here, came recently during showing of 'This Land Is Mine' (RKO), which was allowed to go on as made but with an extensive number of sub-title blackouts. In this case the censor didn't ask for any actual scene scissorings but deleted many of Charles Laughton's references to rights of the people as outlined in the U. S. Constitution. Observers say that most of the audiences seemed to understand the English that was being spoken in the background, and applauded, shouted and stamped whenever a black-out title appeared. Political watchers drew much significance from the fact that portions of the film cut were those which the Ramirez administration considered most harmful to its point of view, namely, that authority must come from the people and that no laws could be made with the consent of the governed.

Among other things which have been badly cut, according to recent issues of the 'Boletin Oficial,' are 'Moon Is Down' (20th), 'Tarzan Triumps' (RKO), 'Background to Danger' (WB), 'Chetniks' (20th), 'China Girl' (20th) and 'Commandos' (Col).

Newsreels have also suffered heavily, according to notices appearing in the 'Boletin,' which lists extensive deletions of references to Mussolini and Hitler.

Finding Out Anyway

Montevideo, Sept. 28.

Unusual wrinkle of the Argentine film censorship situation is upped interest in studying English in order to catch dialog on films from which Spanish subtitles are deleted.

In most cases when cuts are made, dialog is allowed to continue untrimmed. It's also possible for anybody who wants to take the trouble to get copies of the 'Boletin Municipal,' official Buenos Aires municipal bulletin, to find out just what's deleted. Full lists of cuts are printed in this daily publication, available to all comers for 10 centavos a copy.

Circulation of the 'Boletin' is reported increasing on the part of those who want to find out just what's been trimmed, with result that frequently word-of-mouth spreads information on what's been cut far more than would have been noticeable had titles been allowed to stand.

G-B, Odeon Pace Brit. Stock Rise

London, Sept. 17.

Film stocks took a new general rise (stock of record Sept. 10), with Gaumont-British and Odeon especially active. GB $2.50 common is up 75c at $3.75, and the 'A' common up 50c at $2. The 4½% debentures ($400 nominal) rose $4 to $412, Odeon $1.25 common is now dealt at $3.80, rising 30c on the week, and the 5% debentures ($400 nominal) are up $2 at $408. Associated British Cinemas $1.25 common rose 40c to $2.30.

General Theatres Corp. 6½% first mortage debentures ($400 nominal) up $4 to $412. Stoll Theatres Corp. common ($4 nominal) still rising and now being dealt at $3. Little more than a year ago it could be bought at around 40c.

Odeon's 15% Divvy

London, Sept. 28.

Odeon Theatres is paying a 15% dividend this year, representing the best distribution since the company was formed in 1937.

Divvy this year compares with 10% paid last year, when payments were resumed after a lapse of two years.

Lee Shubert Drops Out Of Mex City Light Opera Plans, C. K. Gordon Solos

Mexico City, Sept. 21.

Lee Shubert has dropped plans to stage a series of light operas at the Iris theatre here this winter, and Charles K. Gordon, reported associated with Shubert, will carry on alone.

Gordon, just back from New York after a talk with Shubert, is heading for Hollywood to secure a line of girls and a couple of American singers who can do their stuff in Spanish. Gordon says he will open Nov. 5 with 'Firefly' and, if the run is successful will follow with other light operas.

Gordon, formerly with Dante's magic show, says the only performers signed up so far are the dance team of Ramon and Renita and singer George Negreta.

All German Theatres Now Under Control of State

New Nazi edict last week ordered that all German theatres be transferred to state ownership next season in order to effect 'better understanding of the new order.' Move wipes out the few remaining private theatres and their directors, who will be replaced with ones paid by the state, it's been reported by the Stockholm newspaper, Dagens Nyheter, which also noted that the step was motivated by the fact that private theatres weren't able to arrange 'systematic' repertoire and education of permanent actors.

Mex Gov't Readies Studio For Propaganda Films

Mexico City, Sept. 21.

Mexico's first pic studio of its kind, for the production of military documentary and propaganda films, is being readied here by the Ministry of National Defense.

Miguel Contreras Torres, veteran producer of such historic-military biogs as 'Simon Bolivar,' has been commissioned by the Ministry to go to New York and Washington to obtain equipment.

4 New Mex Cafes Bid for Big Coin

Mexico City, Sept. 28.

With present night clubs jammed to capacity practically every night, four new ones are opening shortly.

The famous Chapultepec restaurant is being remodeled into a night spot, with Hollywood interests reportedly backing it. Two bands will be used as well as four or five acts. Charles E. Morrison of the Mocambo club, Hollywood, is said to be one of the owners.

Owners of the San Souci club of Havana are to open a similar spot here and are trying to close a deal for one right off the Reforma, in the downtown district.

Prince Gogi, who started Ciro's, leading spot here now, and then dropped out, is looking over a spot in the Latin-Ameicana building, and hopes to open shortly. He plans a class spot, with name bands and acts.

Manola Del Valle, owner of the Manola restaurant and the Grillion nightclub, may open a new cafe on the outskirts of town. Meantime, he's doing the Grillion all over. The Ruisenor nightspot is also being given a redecorating.

Hotels are jammed with American tourists and they are still pouring in, and the club owners are cashing in plenty. The big trouble is to take care of the boys and girls who are on the spending sprees.

See Brazilian Interest Hypoed on Arg. Films

Buenos Aires, Sept. 18.

Increasing Brazilian interest in Argntine-made films is being noted by Buenos Aires producers, who see possibilities of opening of a vast market hitherto considered practically closed territory for them.

Because Portuguese-speaking Brazilians have had to accept the Argentine-made films with Portuguese sub-titles similar to those used with made-in-Hollywood product, majority of Brazilian filmgoers, particularly in big cities of Rio de Janeiro and Sao Paulo, have preferred U. S.-mades to anything from their sister republic further south.

New trend hasn't by any means completely altered this picture but Argentines are getting more and more of their increasingly improving features into Brazilian houses, often as secondary pix and occasionally, particularly with historical epics, as firsts.

Current London Shows

London, Sept. 28.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Stoll.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Playhouse.
'My Sister Eileen,' Savoy.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Something in the Air,' Palace.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

Major Propaganda Job on Hemisphere Relations Falls to U. S. Newsreels

Buenos Aires, Sept. 8.

Reaching more of Latin America's 75,000,000 than any other media, U. S. newsreels are currently carrying one of the heaviest burdens of the important propaganda job of keeping Uncle Sam's hemisphere solidarity solid.

So vital are the reels considered that they get special editing, A-1-A priorities on all south-bound clippers, top-spot program times, and strong exploitation.

Practically all reels intended for Latin America now contain two or more special Latin subjects. Some are practically 100% devoted to themes of special import or significance for South and Central American ticket buyers. No longer are reels shown here, simply the U. S. edition with Spanish and Portuguese commentary—they're a potent voice forcefully hammering home good-neighbor items, equally news of the United Nations war effort and particularly U. S. productive and battle capacity.

Reels long carried the burden of stressing the latter point when features paid little or no heed to the necessity of showing sister republics why they should stick with the States.

They're credited with an excellent job, particularly in concretely demonstrating before Pearl Harbor how training and lend-lease were working and how, since Dec. 7, U. S. strength has been increasing despite increasingly rare, occasional reverses in battle. Reels have also been one of the most effective barometers of Latin opinion, popularity of FDR and Churchill moves being determinable with as much accuracy as a Gallup Poll.

Office of the Coordinator of Inter-American Affairs, whose motion picture section is headed by Francis Alstock, is credited by many with much of the improvement in reels now being sent here. There's been more emphasis on news rather than mere shots of Latin dignitaries visiting U. S. Some of these have had more than local interest, particularly extensive coverage given visit of President Prado of Peru, President Arroyo del Rio of Ecuador and President Batista of Cuba. Generally reels have managed to pack a double interest both from a news point of view and from what those pictured have had to say. Sequences have also driven home a point of inter-continental cooperation against a common enemy.

Major Pooling Deal

Such special sequences as Movietone's and Universal's on gasoline-saving devices employed in Brazil have been effective, and Paramount's sequence on the Latin American Victory Congress in New York has gotten plenty of applause.

Newsreel footage from Latin America is now being obtained jointly by the five majors under a special pooling deal with the CIAA, similar to that used previously in covering certain war fronts.

U. S. reels face stiff competition in a number of Latin countries. Argentina has two nationally produced reels, Sucesos Argentinos, which is now practically a Ramirez administration propagandist, and Noticiario Panamericano, latter being handled by Sono Film, one of the largest producers. Both generally confine sequences to country of origin but recently have been carrying more yarns from Chile, Uruguay and other Latin countries. They're distributed throughout the Americas. Brazil also has a national reel which gets a strong play in Rio, Sao Paulo and other interior cities. Mexican reels are good and circulate throughout Central American zone. British Olympic News, which in some countries is handled by American distributors and in Argentina by a national company, EFA, also has a special Latin American edition.

Axis newsreels, particularly the German reel Ufa, the Italian L.U.C.E. and Jap reels and Spanish NO-DO show only in Argentina, lone republic retaining Axis relations. Previously they were widely shown, in many cases being offered to exhibitors at cost or less. Most of the stuff now appearing in Axis reels is extremely old or much battered since it must come in as contraband.

Lomba Heads So. Africa For 20th, Replaces Bolle

Edward F. Lomba, formerly 20th-Fox's Colombia manager, has been named company's managing director for South Africa, supplanting Otto Bolle, who several months ago was named to supervise Australia. Lomba starts on his new job immediately.

Bolle is to supervise both Australia and South Africa from headquarters in Sydney, Australia.

'Sister Eileen' Big Click in London

London, Sept. 28.

After a several weeks' dearth of anything resembling a good play, the West End last week came through with two clicks that look set for the season.

'My Sister Eileen,' which opened Sept. 22 at the Savoy, was uproariously received by the opening-night audience, and from all indications will duplicate its Broadway success. Cast won an ovation at curtain and there was not a single unfavorable press criticism.

Following night (23), 'Something in the Air,' musicomedy starring Jack Hulbert and Cicely Courtneidge, opened at the Palace to similar audience reaction. It, too, looks set for healthy b.o.

'Lisbon Story' Click Cues Switch in Plans On West End Houses

London, Sept. 17.

Hit of the 'Lisbon Story' at London Hippodrome is likely to cause many changes in George Black's policy for his other West End theatres.

'Lisbon Story' was intended as stopgap till the Vic Oliver-Pat Kirkwood revue was gotten ready for this house somewhere around November. Now it looks like Oliver-Kirkwood revue will have to find another house. Possibility is theatre selected may be the Palladium.

Palladium is currently playing vaudeville as stopgap and, although present show is not voted as house's best effort, it is doing capacity business, with management seriously contemplating extending vaudeville season with change of program. New lineup, which is due middle October is expected to be headed by Lucan and McShane and Wilfred Pickles, former BBC news commentator now turned comedian. Only act of present bill which is understood likely to be retained is Maurice Colleano Family.

Tommy Trinder show, intended for Palladium sometime in January, may not materialize, due to comic being committed to two films for Michael Balcon, which are likely to take him into February.

It is now figured Oliver-Kirkwood revue may go to the Palladium around January, with Trinder, when he finishes his films to switch to Hippodrome sometime in February or early March. By that time, it is believed business for 'Lisbon Story' will have cooled off.

'Black Vanities,' George Black revue, has been acquired by Ronday Productions and will be presented by Charles L. Tucker Enterprises for tour in the sticks.

Show, first produced at Victoria Palace in 1941, will be reproduced by Robert Nesbitt, with cast likely to be headed by Frances Day, of the original cast; Jewel and Warriss and Tommy Jover and Company and will tour provinces playing fortnight at least in each spot, with some spots four weeks.

New company, Contemporary Theatre, Ltd., formed to stage plays in the West End. Directors comprise Brian Desmond Hurst, film director; Rodney Ackland, playwright; Maria Barry, actress; Arthur Boys, painter, and Sir Noel Dryden.

Company has leased the Whitehall to stage new plays, first being new play by Ackland titled 'The Dark River,' starring Peggy Ashcroft.

IT TOOK A DOUBLE TRUCK N

ALSO DOUBLE TRUCKS IN SCREEN GUIDE, STARDOM, MOVIE SHOW, MDER
MOVIE STAR PARADE, MOVIE STORY, MOTION PICTURE, SCREENLAND, SIVER

N LIFE TO TELL THIS STORY!

MODERN SCREEN, MOVIELAND, SCREEN ROMANCES, MOVIE LIFE, MOVIES, SILVER SCREEN, AND 1 PAGE IN LIBERTY, PHOTOPLAY-MOVIE MIRROR, LOOK!

BACK THE ATTACK! BUY WAR BONDS! 3rd WAR LOAN!

Spot Ad Stunt (Laundry Tags) Develops Into Valuable Ballyhoo

A new field of advertising has been recently developed and exploited from an idea which, at first, seemed to be merely a stunt. From this has evolved a new and remarkably effective spot advertising technique which is being utilized by more and more show biz groups and which gives promise of postwar national coverage.

Nathan Rubin, a man with an idea, came to New York to sell it. He believed that the common, ordinary band put around a shirt by the laundries presented a valuable advertising medium. At first he met with little success and many jeers. Finally Irving Windisch, p.a. of the Strand theatre, N. Y., recognized the potentialities of the idea and the response was remarkable. Rubin gave Windisch the exclusive for presentation house advertising in New York city. Later Herb Chason at WHN also fell in with the idea and WHN has exclusive rights among the N. Y. broadcasters.

What's most important is that this medium provides a means of reaching a definite spot and of controlling the intensity of a campaign in a selected area. This is made possible by Rubin's connections with the Chinese Laundries Guild, of which he was one of the founders.

Regulated Plugs

An area of a city can be selected, the west side of Manhattan from 14th St. to 196, for instance and then by confining distribution of the bands to this area and by controlling the number of bands, the intensity and scope of the campaign can be controlled. Rubin can develop new urban routes for band distribution upon request and in this way weak spots in advertising campaigns, via other media, can be built up, or the technique can be used independently. The laundries are willing to cooperate since they get the bands, for which they ordinarily pay quite a bit, for nothing. Then, too, Rubin has what amounts to a monopoly as regards the Chinese outlets—16,000 of them. He is now operating in New York, Boston, Washington and Baltimore and only wartime shortages prevent expansion to a national scale.

An example of the effectiveness of this new advertising medium is the case of WHN. Before committing themselves, the station wanted a demonstration of its value. Therefore, the first bands ballyed the station's 'Gloom Dodgers' program which broadcasts from the Park Central hotel, N. Y., on Saturday mornings. The studio always had trouble getting enough of an audience to comfortably fill the place. The campaign was keyed by the number of ticket requests received by the station and the response was such that the hotel's auditorium is now jammed regularly. Out of 75,000 bands distributed in the initial campaign, WHN got an 8½% response for tickets via a medium of relatively low cost. This campaign was directed at those areas in the metropolitan district in which WHN was weakest in listening rating—the Bronx and Westchester, the latter being a territory routed for the first time at the radio station's request.

Besides the many pictures ballyed so far, legit shows such as 'Tobacco Road,' 'Junior Miss,' 'Sister Eileen,' 'Without Love' and 'Star and Garter' have used the stunt.

RKO'S 'IRON MAJOR' IN 50 SIMULTANEOUS PREEMS

RKO has set its 'Iron Major' for a day-and-date New England premiere in 50 cities on Oct. 26, and Loew's plans giving pre-release to Metro's 'Adventures of Tartu' in numerous key spots week after next. The coming week Loew's is spotting 'Tartu' in Akron as a starter, other houses to be set for the ensuing week.

Loew' does this now and then with Metro's own pictures prior to their general release, Metro frequently wanting to test out certain pictures before determining on sales policy. It played 'Tartu' day-and-date last week in 10 N. Y. houses.

The RKO new England openings will include radio ballyhoo similar to that for 'Hitler's Children' and 'Land of Rising Sun,' while also Pat O'Brien, star of 'Iron Major,' will make a personal appearance Oct. 26 at the Keith's Memorial, Boston. Various RKO execs will go up for that opening.

AMPA's Ambitious Meet

Industry toppers from all branches of the film business have been asked to serve on the Honor Roll Committee of AMPA's 'Salute to the Heroes of the Motion Picture Industry' luncheon at the Hotel Astor, N. Y., Oct. 21.

AMPA also will have important Government and military officials from Washington at the big gathering, first of its kind given in the industry since the war started.

Bob Weitman, managing director of the Paramount, N. Y., has completed arrangements for a special midnight preview of 'Riding High,' forthcoming Par release, on Oct. 22, all proceeds to AMPA. Hoping to round up stars of stage, screen and radio for p.a.s that night, Weitman plans scaling the N. Y. Par at $1.10, $2.20 and $5.50.

PHILLY EDITORIAL PLUGS 'THIS IS ARMY'

Philadelphia, Sept. 28.

Apparently timed to refute criticism of 'This Is the Army,' by Jimmy Fidler, the Philadelphia Record last week ran an editorial praising the Warner Bros.-Irving Berlin production as 'the four-star moneymaker for Army Emergency Relief.'

After pointing out that everything over actual costs is going to the A.E.R., the Record stated:

'But above that the Army Emergency Relief is wealthy—in its friends who make possible the income for so patriotic a cause.'

'This Is the Army Day'

Memphis, Sept. 28.

Warner Bros. gained an official proclamation from Governor Homer Adkins of Arkansas declaring 'This Is the Army Day' the first day the Warner Army feature is shown in each city in the state.

Proclamation takes official cognizance of the fact that profits from exhibition of 'This Is the Army' go to the Army Emergency Relief Fund.

Issue climaxed ground work for picture's campaign recently laid by Col. Howard Waugh, Southern zone manager, and Ed Williamson, Memphis branch manager, in visit to Little Rock.

JENNIFER JONES' HOME TOWN BIDS FOR 'SONG'

Tulsa, Sept. 28.

Dick Owens, 20th Century-Fox drumbeater, was in Tulsa this week, surveying possibility of holding the world premiere of 'The Song of Bernadette' here.

Tulsa's strong bid for the premiere is based on the fact that Jennifer Jones, star of the picture and daughter of Phil Isley, veteran showman and theatre chain owner, was born here. Jennifer received her schooling and early dramatic training at Monte Cassino, Catholic school for girls.

Civic leaders of Tulsa were first to bid for the premiere and 20th-Fox has promised the request will be given every consideration.

Third Year of Metro's 'Lion's Roar' Magazine

To mark the No. 1 issue in the third year of publication, Metro is sending out an unusually elaborate edition of Lion's Roar magazine, the company book that goes to exhibitors and others in the trade. The film business' role in the war effort and the part played in the Third War Loan campaign both are given a prominent position and considerable space in this issue, dated September this year. Metro also gives a pictorial and written preview of the company's new group of 12 features.

An elaborate color spread on 'Best Foot Forward,' plus the usual art work which highlights 'Roar,' is given extra attention. Metro again has left plenty of room in the mag for plugging its shorts lineup.

CAGNEY SATEVEPOSTED

Piece on 'Johnny Come Lately,' James Cagney starrer, by H. Allen Smith, breaks in the Saturday Evening Post issue Oct. 2.

Covers Cagney's break with Warners to set up his own producing unit.

Rogers' Film Bookings Cued by Rodeo Stint

With Roy Rogers, Republic's saddle star, slated to open as guest-star at the N. Y. Rodeo in Madison Square Garden next Saturday (2), more than 235 theatres in metropolitan New York City have booked Rogers' pictures to run concurrently with his appearance at the Garden. Covers period from Oct. 2 to 31.

Leading off the bookings is 'Man From Music Mountain,' opening tomorrow (Thursday) at the Brooklyn Strand. Included in circuits set to play Rogers' pictures are Loew Met-[illegible] Skouras Theatres and Randforce.

COE STRESSES POSTWAR IMPETUS FOR PIX BIZ

Buffalo, N. Y., Sept. 28.

Foreseeing an impetus by thousands for entertainment in the postwar era, Charles Francis Coe, v.p. of the Hays office, detailed the likely trend in screen product after the war when he spoke today at a luncheon meeting of the Greater Buffalo Advertising Club. He goes to Toronto tomorrow (Wednesday) for a similar luncheon gathering when the international aspect of the film business likely will be stressed.

Coe pleaded for more realism in newsreels, expressing the opinion that a realistic approach to this war will be of vital importance in stopping the next war. He claimed that the newsreels should record what actually occurs at the battlefront.

'The American people can take it,' Coe added. 'If the war front is brought to the home front with the realism that true morale demands, it will make us grit our teeth the harder and clench our fists the tighter. It will solidify determination that this holocaust must not happen again. It will diagnose for humanity the diseases of the dictators and humanity will provide the cure.'

BIZ BIG, THEATRES NIX CUFFO TICKET TIEUPS

Philadelphia, Sept. 28.

Trend-of-the-times item:

All radio-filmer tieups in which free passes are given to listeners in return for picture plugs have been discontinued.

Reason: Business is so good that the downtown deluxers haven't enough seats for cash customers—let alone Annie Oakley-holders.

Order for discontinuance of the pass-radio tieups were issued last week by the Stanley-Warner circuit and William Goldman Theatres.

Sturdivant's Pix Talk To Frisco Ad Clubmen

San Francisco, Sept. 28.

D. V. Sturdivant, Northern California division manager of Fox-West Coast, addressed the San Francisco Ad Club at the Palace Hotel luncheon Wednesday (22) and for 21 minutes of punchy logic and forceful facts regarding 'Motion Pictures as a Molder of Public Thought,' he had his audience at attention.

He brought out the influence of recent films in encouraging enlistment in the armed forces and the recruiting of labor for national defense jobs. Also how the industry went to work on the infantile paralysis drive and brought in 40% of the $5,000,000 raised. He went on further to state that the government felt that the accomplishments of the industry, as a whole, had put it on the same plane as that of other essential industries, such as the newspapers, radio, etc., and that at present while they were doing an important part in the scheme of things the job would come later when the industry must act as a post-war ambassador.

Ad Club members rated it one of the best, most intelligently constructive and interesting talks presented to their members and guests.

'Corvette's' Air Bally

Bob Hussey, head of Universal radio department, is in New York from the Coast to launch an international broadcast for Howard Hawk's 'Corvette K-225.'

Hussey is huddling with Maurice Bergman, U's eastern advertising manager, and Bill Scully, v.p. and general sales manager. He leaves for Ottawa this week for confabs with Canadian naval and government officials.

Fla. State Circuit Gets Par-Operated Chain of 16 Houses; Other Briefs

Paramount Enterprises, Par circuit of 16 houses in the Miami sector, which were formerly operated for Par by S. A. Lynch until a few months ago, when he asked to be relieved of his management contract to devote his time to other interests, has been absorbed into the Florida State Circuit, of which Frank Rogers is president and general manager.

The Florida State chain, majority stock of which is controlled by Par, was the former E. J. Sparks circuit, partnered with Par in all but the Miami district. George Hoover is in operating charge of the Miami string.

Leon Netter, v.p. of Paramount Theatres Service Corp., with jurisdiction over the south, plans checking into Miami around the middle of October and also will make stops in Jacksonville, where Rogers headquarters; in Atlanta, where Par's partners are Lucas & Jenkins and Wilby-Kincey; and possibly Beaumont, Texas, where Par is partnered in the Jefferson Amus. chain. Leonard H. Goldenson, v.p. of Par over all theatre operations, may go along for part of the trip.

Warner Club Election

Following election of homeoffice delegates on Monday (27), annual election of Board of Governors and officers of the Warner Club, Inc., embracing employees and clubs throughout the country, will be held in N. Y. on Oct. 16. Current president of the club is Martin F. Bennett.

Romance Contagious Here

Moncton, N. B., Sept. 27.

The romancing was not all on the screen at the local Imperial. John E. Butler, owner-manager of this old theatre, proved this by marrying his cashier, Daisy Drillen. She had been selling tickets for the past three years. Butler was manager of the Empire-Universal exchange at St. John, before acquiring the Imperial about seven years ago. He started in distribution at Toronto, his home town. The bride's home is at St. John. The marriage was at St. Bernard's Church here, and after honeymooning, the couple took up residence in Moncton.

The Butlers are not the first couple to handle the Imperial. It was founded as an indie about 35 years ago by Walter and Emma Davidson, and Mrs. Davidson continued it for many years after separating from Davidson.

Crick's 2 Houses

Memphis, Sept. 28.

Mustered out of the Army after 18 months, E. Z. Crick has taken over management of the Luciann and Rosemery, de-[illegible] the Mike Cianciolo estate.

Crick was with old Orpheum four years, with RKO film exchange two years and was in his seventh year at the Metro branch when he entered the Army.

Another shift sends Billy Mitchell, assistant at Loew's Palace to Col. Cecil E. Vogel, to Chicago and Southern Airlines. New Palace setup will have Mrs. Albert Johnson as day assistant and John Paul Jones as night aide.

Asks Receivership

St. Louis, Sept. 28.

A splitup in the partnership of Anastasia D. Pappas and Clarence Groetke, owners-operators of the Webster, an indie nabe in North St. Louis has landed in the courts. Last week on Groetke's petition a notice was served on Pappas commanding his appearance in the Circuit Court on Thursday (30) to show cause why a receivership for the flicker house should not be appointed and an accounting the the business given.

Groetke's petition states that the partnership was formed on June 1, 1934 and continued until June 18, 1941 when the plaintiff alleges he was forcibly ejected from the property. The petition also charges that the flicker house earns approximately $9,000 annually and the assets, the liquidation of which are requested represent a sum in excess of $15,000.

K.o. Newark Theatre Suit

Newark, Sept. 28.

Conflicting testimony and lack of factual evidence were cited Friday (24) by Vice Chancellor Bigelow in dismissing suit by the Ledirk Amus. Co., Inc., which leases and operates the Palace and Colonial theatres, in Orange, to compel the sale of the houses. Defendants were the R. L. S. Corp., which owns both nabes, and Samuel Schechner, realtor, who controls one-third of the company's stock.

Houses had been operated since 1930 by Moe Kridel, president of the Ledirk Co., who holds a 30-year lease and who asserted that in 1930 Schechner agreed to represent him and his sons in a deal to purchase both theatres from the Mutual Theatre Co.

According to Kridel, although Schechner had denied previous reports of the houses being sold to an outsider, on Aug. 6, 1940, written notice was served that the properties had been purchased from Mutual by the R. L. S. Corp.

Both R. L. S. and Schechner entered denials, the latter stating that although he suggested to the Kridels, in 1939, that they buy the theatres they professed no interest in the transaction. Schechner further denied that he had ever been retained by the complainants, although for many years he was a personal friend of Kridel.

Two-thirds of the stock of R. L. S. is owned by Rudolph Weiss, a New Yorker employed by Warner Bros., and by Louis Levin, who operates the Elwood theatre here under a pool agreement with Warners.

Shakeup of managers in the Warner Bros. chain here ups Leo Goldman from assistant of the Bradford to manage the Capitol, downtown second-run house. Goldman succeeds Walter Jacobs, who takes over the Roosevelt, deluxe nabe. Julius Stark, of the Ritz, fills the Branford spot left vacant by Goldman.

Metro Promotions

Metro promotions among home office and field sales personnel:

Alex Nelson made head of home office contract department, succeeding Ira Martin, given a special assignment. Nelson formerly handled special records.

At Washington, Paul Wall promoted to salesman from second booker, succeeded by former third booker Victor Wallace, with Henry Ajello, former fourth booker, assuming Wallace's position. Catherine Murphy, former student booker, becomes fourth booker, and Tillie Gosin, former biller, succeeds Miss Murphy.

At Kansas City, Woodrow Walker becomes first booker, succeeding Vernon L. Smith, now in armed forces. Walker formerly was third booker. Roger Leaton, former fourth booker, becomes second booker, succeeding William Schwartz, also in armed forces. Mary Ryan, booker's secretary, promoted to third booker, and Myrtle Miller Cain, chief contract clerk, becomes fourth booker.

Fred Frick Upped

Troup, Texas, Sept. 28.

Fred Frick named manager of the Texas here succeeding Wayne Poindexter, gone to the Navarro at Kerens, Texas. Poindexter replaces Marvin Bell, resigned. Frick was projectionist of the Troup here. Both houses owned and operated by Lutzer Bros.

McGraner's New Spot

Columbus, Sept. 28.

Bernard McGraner named assistant manager of the Ohio, succeeding similar post at Loew's State, St. Louis. McGraner began as manager of the Hippodrome in Springfield, and came to Columbus from Loew's Indianapolis, where he was student assistant manager.

K. C. Managerial Shifts

Kansas City, Sept. 27.

Fox-Midwest appointed Hugh H. Siverd manager of the Plaza, outlying nabe. He has been managing the Granada, across the river in Kansas City, Kan. Kenneth Bruce, for the last year manager of the Waldo, suburban house, replaces Siverd at the Kansas spot.

Cox Buys One

Chillicothe, Texas, Sept. 28.

The Strand here has been sold by Lester Meyer to J. L. Cox. A newcomer to Texas, Cox is owner of the Texas in St. Jo, Texas, which he also recently purchased.

More Pitt Changes

Pittsburgh, Sept. 28.

M. M. Weir, relief manager for Harris Amusement Co., has been assigned permanently to the Newsreel theatre downtown to succeed Charlie Alley, who has been named manager of the Adelphi in Reynoldsville. Latter succeeds Les Bowser, who is leaving company to join Loew's. Another Harris managerial change sends John P. Harris, son of Frank J. Harris, president of amusement outfit, from Reynoldsville to the Harris-Manos in Jeannette.

Pat Kennedy, former vocalist with Ben Bernie, is now in charge of Exhibitor's Service local office, and John Van Landingham is boss of the shipping platform.

Mrs. John Cook is managing her husband's Kanawha theatre in Grantsville, W. Va., since his departure to the Coast Guard.

Vincent (Buck) Smith, honorably discharged from the Army on account of a stomach ailment, has rejoined the staff of the Triangle theatre, East Liberty, as chief of service.

Catherine Daugherty, cashier for the A. P. Way theatres in DuBois for the last 18 years, has resigned for a job in a war plant.

Don C. Hayman is the new proprietor of the Isabella (Pa.) theatre, the property having just been transferred from Sam Marchando.

Let's All Give!
National War Fund!

"I DON'T USUALLY WEAR MY HEART ON MY SLEEVE!"

"I'm in love! 'LASSIE COME HOME' is my sweetheart and it will soon be yours. The World Premiere will be at Radio City Music Hall. Redbook Magazine has just named it the Picture of the Month. And the big national magazine campaign is under way. It's based on the celebrated novel and is another one of our hit-group, M-G-M's 12 Toppers!"

TRIUMPH IN TECHNICOLOR
M·G·M's "LASSIE COME HOME"
RODDY McDOWALL
DONALD CRISP
LASSIE

Dame May Whitty • Edmund Gwenn • Nigel Bruce • Elsa Lanchester
Screen Play by Hugo Butler • Based Upon the Novel by Eric Knight, author of "This Above All" • Directed by FRED M. WILCOX
Produced by SAMUEL MARX • A METRO-GOLDWYN-MAYER PICTURE

Browne's Tieup With Capone Gang Bared in U.S. Rap Vs. Ex-Chi Official

That George E. Browne, convicted ex-president of the IATSE was mixed up with the Al Capone mob, was written into the records yesterday (28) in N. Y. federal court when a four-count indictment was filed against Harry Hochstein, former Chicago official. Latter, pleading not guilty, was held in $15,000 bail pending trial skedded for Oct. 18.

Browne was linked with the gang as early as 1934, it was revealed, when one of the counts charged Hochstein with falsely testifying that he knew Browne was not present at a house in Riverside, Ill., which was rented and maintained by him. The other three counts of the indictment charged that Hochstein, when questioned by the Special Federal grand jury last week in connection with the forthcoming trial of the eight conspirators charged with extorting $2,500,000 from film companies, testified that three Chicago hoodlums, Louis Compagna, Paul De Lucia and Charles Fischetti, were not present at the house that he had rented, when he knew that it was false.

No direct charge was ever made until yesterday (Tuesday) that Browne had ever associated with the Capone mobsters, although it was intimated during the trial of Browne and Willie Bioff, his personal representative. Both were charged with extorting $1,000,000 from film companies. They were convicted and are now serving eight and 10 years respectively.

Bares Bioff Threat

Hochstein, former chief morals inspector of Chicago, before being arraigned on a complaint charging perjury committed before a special Federal grand jury investigating racketeering within the motion picture industry, accused of having threatened him on Friday (24) in the office of Boris Kostelanetz, the special assistant U. S. attorney who is in charge of the film extortion case.

The former Chicago official was arraigned before U. S. Commissioner Garrett W. Cotter and charged with having given false testimony when questioned by the grand jury.

Hochstein made the charges before being arraigned. He said, 'I appeared at Mr. Kostelanetz's office on Thursday (23) for questioning and Bioff made all sorts of threats.' He told [illegible] testified in the manner he wanted. Bioff confronted me and shook his fist at me and tried to persecute me. On Friday I was again threatened by Bioff in the prosecutor's office.'

When brought before the Commissioner, the prosecutor requested that Hochstein be held in $20,000 bail. Hochstein, claiming that the bail was too high, stated that he came from Chicago voluntarily as soon as he learned that he was wanted for questioning by the Federal authorities in N. Y. Commissioner Cotter stated that he believed that Hochstein would appear when wanted by the Federal authorities and fixed bail at $10,000.

According to Kostelanetz, Hochstein has been prior to 1932, game warden in Chicago and assistant city sealer. In 1932 he became chauffeur for Frank Rio, Chicago gangster, until 1935, when Rio died. That same year he became chauffeur and companion of Frank Nitto, who had become head of the Al Capone gang. Nitto committed suicide after he learned that he and six other members of the old Capone mob had been indicted for extortion and mail fraud in New York.

Kostelanetz, denying that threats were made, said, that 'witnesses have been threatened and that two witnesses for whom warrants have been issued have disappeared completely from their usual haunts. We are not dealing with ordinary persons.'

The trial of the six Chicago hoodlums, plus John Rosselli, former husband of June Lang and former West Coast collector for the gang, and Louis Kaufman, business agent of Local 244, Motion Picture Operators Union of Newark, are scheduled to begin on Oct. 5 in N. Y. federal court. The Federal prosecutor expects to call about 50 witnesses, including a number of high executives of motion picture companies. It's likely that Nicholas M. Schenck, Louis B. Mayer and other film toppers will be called as Government witnesses.

Accardo Nabbed in Chi

Tony Accardo, former Al Capone henchman, who has been sought for months in connection with government prosecution of shakedowns in the picture industry and the International Alliance of Theatrical Stage Employees during the Browne-Bioff regime, was arrested in Chicago Monday (27). Immediate removal proceedings will be instituted there, so that he can be arraigned in N.Y. Meanwhile he's being held under a $25,000 bond as a material witness.

Boris Kostelanetz, special assistant attorney general in charge of the IA probe on shakedowns and assessments, expects that Accardo will be of material aid in his prosecution of others already in tow.

These include six other 'boys from Chicago,' a former IA henchman on the Coast and Louis Kaufman, Newark biz agent of the operators' local, all of whom are expected to go to trial at an early date.

To Ask Postponement?

Chicago, Sept. 28.

It is strongly rumored that when the trial against the six Chicago gangsters is resumed by the Government in New York on Oct. 5, for their connection with the million dollar shakedown of the motion picture industry, many of the local theatre executives and attorneys, who have been subpoenaed as witnesses, will be absent.

Most of those called from here will ask a 30-day delay because of their activities in connection with the War Bond Drive and the Community and War Fund. Among those called to appear in New York are Jack Kirsch, president Allied Theatres of Illinois; John Balaban and Morris Leonard, of Balaban & Katz; Edward Silverman, Essaness Theatre circuit head; Mort Singer and Robert O. Farrell, of the law firm of Chapman & Cutler, among many others.

Philly Indie Charges Partners' 'Freezeout'

Philadelphia, Sept. 28.

A suit was filed in Common Pleas court last week by Louis Rovner, Philly indie, against nine members in the firm of the Broad-Rockland Theatres Corp., charging they 'froze' him out of the partnership after he had put up $5,000 for the purchase of the Rockland, North Philly nabe, from William C. Hunt, South Jersey theatre operator.

Rovner declared that he had put up the money at the time of the settlement when the house was purchased for $90,000 but afterward A. M. Ellis, head of the syndicate, had ordered him declared out. Rovner alleged that he was supposed to have been assigned a ten percent interest.

Named as defendants besides A. M. Ellis are the following: Martin B. Ellis, Sidney H. Ellis, Herman L. Ellis, Ruth E. First, Ruth Silber, Ruth Abel, Sidney A. Leviton and Gertrude Handel.

Rovner asked the court for damages and an order that his 10% interest be restored.

FOUR PIX WORKERS SUE IATSE FOR $180,000

Los Angeles, Sept. 28.

Four former film workers, once expelled from the IATSE, filed suit for damages of $180,000, charging illegal expulsion and naming Richard Walsh, president of the organization, Willie Bioff and George E. Browne, now in durance vile, Mickey Moran, business representative of IATSE Set Electricians Local 728 and various others as defendants.

Plaintiffs are Harold I. Besbeck, Charles G. Guthrie, Eddie Herr and Charles Roth, who have filed four separate actions in Superior court, demanding reinstatement as members of studio locals in addition to the damages asked.

Casey Goes West

Casey Robinson, currently winding up his production of 'Days of Glory' at RKO, moves over to Metro next week to collaborate with James Hill on 'The Hoodlum Saint.'

Picture is based on the adventures of a Chicago newspaperman who helped down-and-outs in the underworld.

Par Vs. Joe Cooper Moves; Examine Joe Philipson

Efforts of Paramount to enjoin Joseph H. Cooper from disposing of stock in three Colorado theatre corporations, in which Par and Cooper are partners, failed Monday (27) when Federal Judge Murray Hulbert, in N. Y., denied the Par motion. At the same time, however, Judge Hulbert declined to take action on the motion of Cooper to set aside the Par suit against him, on grounds of improper service upon the three corporations. This matter was referred to Special Master F. W. H. Adams, former assistant attorney general.

In connection with both the Colorado and Nebraska suits against Cooper, Par won a point through being given permission to examine Cooper and his general manager, Joe Philipson, prior to examination of Par officials concerned.

C.P. Taft Calls Pix Potent Antidote To Delinquency

Hollywood, Sept. 28.

Motion picture industry is one of the most potent influences for the correction of juvenile delinquency in America, in the opinion of Charles P. Taft, director of community war services for the Federal Security Agency, in an address to a group of 50 film leaders.

With E. J. Mannix as chairman and Y. Frank Freeman as master of ceremonies, Taft asked the cooperation of the studios in the handling of the wartime juvenile program which, he declared, has reached alarming proportions.

Usher Kayoed

Rochester, N. Y., Sept. 28.

Young hoodlum in the RKO Palace, city's class theatre, smashed an electric light bulb on the balcony stairs and then knocked an usher cold for remonstrating. Incident culminated increasing vandalism in all theatres here that has managers ragged.

Ephriam Robbins, 18, was arrested after a chase through the lobby in which a glass door was broken and he suffered a cut hand. He was taken to a hospital for treatment [illegible] third degree as [illegible]

According to police, he had unscrewed a bulb from a light socket and hurled it at the stairs when he was accosted by an usher, Bernard Russell, 16. They said he struck Russell, leaving him unconscious, and ran for the door, but was chased by other ushers.

The Palace is trying girl ushers daytimes, due to the help shortage, but hesitates using them evenings because of difficult angles of operation.

Curfew Helps

Mineral Wells, Texas, Sept. 28.

Vandalism has been somewhat curbed here with the enactment here of a curfew law which prohibits boys and girls under 17 being on the streets after 10 o'clock at night without their parents. Law was enacted by petitions of local citizens.

Newark's Curfew

Newark, Sept. 28.

Over the protests of civic and social agencies, the Newark City Commission passed the curfew ordinance Wed. (22) which had been hanging fire since Aug. 25. New law slaps a 10 o'clock curfew on juves of 16 or younger, unless accompanied by an adult or on a parental errand. Unescorted moppets exiting from theatres after the curfew hour are exempt from the edict.

'Claudia' for Music Hall

Opening negotiations last week with 20th-Fox for 'Jane Eyre,' the Music Hall, N. Y., has since set a deal for 'Claudia.'

'Claudia' will go into the Hall following 'Lassie Come Home,' which was bought from Metro and goes in after the current 'So Proudly We Hail' (Par).

'Claudia' (20th), closed for by G. S. Eyssell, managing director of the Hall, will be the first from that company to be bought in over a year, last having been 'Tales of Manhattan,' which was sold singly. 'Claudia' had been set to play the Roxy following 'Wintertime,' which opens there today (Wednesday). No plans have been set for 'Eyre.'

In Announcing Griffis' OWI Post, Hoyt Plugs Film Biz's Co-op With U.S.

Washington, Sept. 28.

Stanton Griffis, chairman of the executive committee of Paramount Pix, is the new chief of the OWI Motion Picture Bureau, filling the vacancy created by the resignation of Lowell Mellett last July. Appointment was announced Saturday (25) by Palmer Hoyt, director of OWI Domestic Operations.

Lining up Griffis for the post was something over which Hoyt could say: 'Hello, mom; it was a hard fight, but I won.' Hoyt wanted an industry man and, some time ago, determined that Griffis would be ideal. Hoyt had some strenuous times before he could get Griffis to sign on the dotted line for the government's $1-a-year.

Hoyt's announcement disclosed that OWI has no intention of producing any films in the future for domestic consumption, and also delivered a four-star plug for the industry's cooperation with the government.

'Mr. Griffis,' said Hoyt, 'will supervise the relationships between the government and the film industry, coordinating all government requests to the industry and channeling all the film industry's requests for information from the government. Mr. Griffis will also handle all requests for motion picture cooperation in war drives, and in government information programs and, at the same time, he will coordinate the film producing activities of other war agencies.

'I am gratified that OWI was able to obtain the services of a man of Mr. Griffis' calibre. His acceptance of the post will further the already effective cooperation between the government and the film industry. This cooperation has made obvious a point I made some time ago when I said that there was no more need for the OWI to produce its own films than threre was for it to publish its own newspapers.'

Griffis' Backgrounds

Prior to his Paramount connection, Griffis was active in the legit theatre. He was tied up with Guthrie McClintic in a number of Broadway productions. Last year he served as chairman of the Navy Relief fund drive, which netted $10,000,000. He was a captain on the Army Genera' Staff during the last war.

SOPEG Goes to N. Y. WLB On Closed Shop Plea

Following months of wrangling over a contract to cover the 20th-Fox, Metro and United Artists exchanges in N. Y., with delays having been occasioned through efforts of the International Alliance of Theatrical Stage Employees to gain jurisdiction for itself over white-collar help, the Screen Office & Professional Employees Guild argued the matter before the War Labor Board, N. Y., on Monday (27).

Going before the board, due to inability to make any headway with the three exchanges, the union argued for a closed shop in the branch offices on the ground that in other exchanges in N. Y. and elsewhere, the distributors have given a closed shop to the IA.

SOPEG also presented a system of classification of exchange workers and salaries to apply, ranging upward from $21.

Another session with the WLB to go further into wage demands and any other matters coming up meantime, will be held next Wednesday (6).

RKO TAKING OVER OP. OF CARTHAY CIRCLE, L.A.

Los Angeles, Sept. 28.

Charles Skouras, president of National Theatres, is releasing the Carthay Circle theatre in west Los Angeles to RKO Theatres for complete operating control by the latter.

Reported that move was made to adjust differences between the two circuits in the L. A. area which threatened to become serious. Talk was previously heard of theatre building or purchase by RKO as a result of some product buys made by Fox-West Coast.

Acquisition of the Carthay Circle now gives RKO a theatre in each of the three important Los Angeles districts, including the Pantages in Hollywood, and the Hillstreet in downtown L. A.

The Carthay Circle has long been a showplace cinema and site of innumerable Hollywood premieres.

Jackson, Tenn., to Try For Sunday Pix Again

Memphis, Sept. 28.

Jackson, second largest city in west Tennessee, will try again Oct. 28 to legalize Sunday pix.

Sabbath films have been proposed every other year for a decade in Jackson, voted down in referendums every time through opposition from the town's Protestant Pastors' Association.

City Commission recently decided to open picture houses on Sunday for a 60-day period as a realistic experiment. Period was extended 30 days to permit time for setting up machinery to hold the election.

SPG-Pix Cos. Meet Today

Following submission of a seven-year classification and wage progression plan to the homeoffices of producer-distributors, the Screen Publicists Guild, N. Y., has set a meeting with h.o. representatives for today (Wednesday) to discuss negotiations in connection with the proposals. Major Leslie E. Thompson, RKO theatre executive, who handles labor matters for the company, will act as chairman for the producer-distributors.

All but Warners, whose contract was negotiated later than with other companies, are involved under two-year contracts which provide for their reopening after expiration of the first year on wage scale and classification.

SPG is seeking the limit of 15% under the so-called Little Steel formula.

Make Way for Sailor

Hollywood, Sept. 28.

Production shift at RKO shoves 'Seven Days Ashore' ahead of 'Good Luck, Johnny Coke' on John Auer's shooting schedule.

Studio execs decided to film the musical first, owing to the current demand for tune pictures. It rolls Nov. 1.

tion, OWI said:

'Cooperation between the motion picture industry and the government on information programs dates back to June 5, 1940, when representatives of all branches of the industry met in New York to form the Motion Picture Committee Cooperating for National Defense. This committee arranged to meet the film needs of the various government agencies concerned with defense matters and, prior to the time it was replaced by the present WAC, it released 25 films dealing with such subjects as the recruitment of workers for war industries, the salvaging of waste materials, the conservation of food, and the safeguarding of military information. Twelve trailers were also made for the Army recruiting program.

'Five days after Pearl Harbor, the film industry completed plans to place all of its resources behind the war effort. The making of films for government information programs became only part of its work. It launched into the making of training films for the Army and special films for distribution throughout South America. In addition, Hollywood's writing and entertainment talent was recruited to help keep up the morale of the men in the armed services, to sell bonds and to raise funds for war charities.

TITLE CHANGES

Hollywood, Sept. 28.

'Strolling Down the Avenue' is release tag on 'The Gay Blades,' originally 'The Gay Nineties,' at Warners.

Harry Sherman switched from 'The Gunmaster' to 'Woman of the Town.'

'The Imposter' is release title on 'Passport to Dakar' at Universal.

'Rhapsody in A Flat' became 'Swing Out the Blues' at Columbia.

'Four Jills and a Jeep' at 20th-Fox is back where it started after detouring temporarily as 'Camp Show' and 'Command Performance.'

'Follow the Leader' is release tag on 'The Honor System' at Monogram.

'The Heat Is On' is release tax on 'Tropicana' at Columbia.

There's MORE of that terrific box-office pull than ever in

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PRODUCTIONS in TECHNICOLOR

"special" after "special" in these current and forthcoming releases:

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*PLUTO AND THE ARMADILLO
FLYING JALOPY
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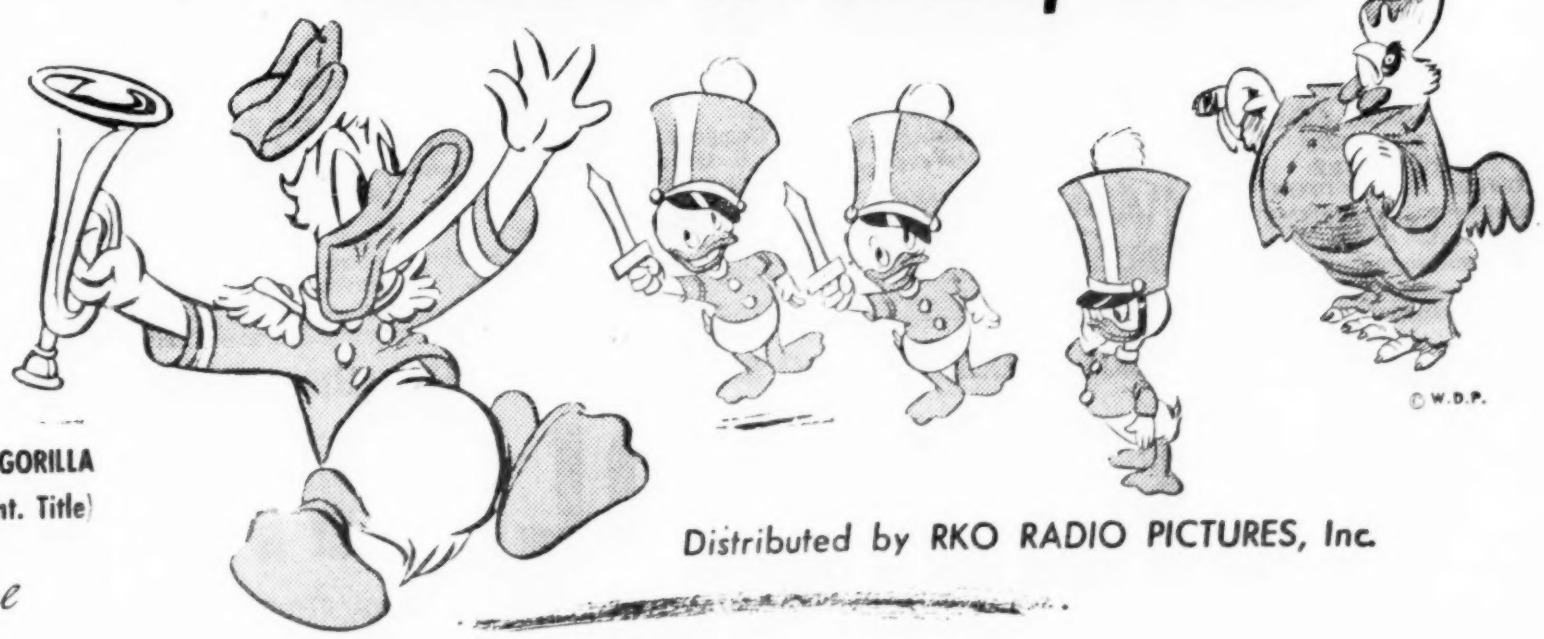
FALL OUT AND FALL IN
REASON AND EMOTION
*FIGARO AND CLEO
THE OLD ARMY GAME
HOME DEFENSE
*PELICAN AND THE SNIPE
*CHICKEN LITTLE
HOW TO BE A SAILOR
TROMBONE TROUBLE
HOW TO PLAY GOLF
*DONALD DUCK AND THE GORILLA
COLOMBIAN CONDOR (Tent. Title)
*COMMANDO DUCK

*Extra special

(Not listed in order of release)

more new characters **more** novelty **more** of that Disney magic which has made his name a feature-par draw in theatres all over the world ever since Mickey Mouse was born—and we're celebrating his 15th birthday right now!



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GIVE TO THE NATIONAL WAR FUND

WMC May Lift Its 48-Hour Work Week Order; Significant Detroit Hearing

Detroit, Sept. 28.

Indications that the War Manpower Commission intends to lift its order for the 48-hour week for film exchanges was given here following a hearing of the major companies before Fred Palliaer, official of the commission.

Loew's, WB, RKO, Paramount and others were represented at the hearing last week in which the exchanges lodged their charges that the 48-hour week was not practical for them but also resulted in hardship and waste.

The point which registered biggest with the WMC seemed to be the contention of the companies that going from a 40 to a 48-hour week would release no workers for the war effort—the major purpose in establishing the longer work week—but would only put exchanges to added expense and workers to a day of idleness.

With P. J. Scollard, of Paramount, heading the film delegation, the argument was advanced that application of the 48-hour week would be of no benefit to the Government and that the exchanges, working with skeleton staffs, could free no employees since they were required to keep their present help to meet their needs.

Following the conference, Palliaer declared, 'If an exchange cannot reduce its staff to provide workers for war plants and if going on the 48-hour week just means paying overtime with many exchange workers not having anything to do on the sixth day, then adoption of the plan is not feasible. The Government has no intention to work any unnecessary hardship on any industry.'

He reserved the official ruling because he said he wanted to study the problem in light of the different sizes of the exchanges since it seemed that no general order could be issued. He seemed certain that employers with 15 or less workers could not be ordered onto the longer work week but was to continue a study to determine what application should be made on exchanges 'running from 33 to 50 members.'

Exchanges had been ordered on the longer week in all the vital centers of the country under the job freeze order.

However, should the WMC rule that exchanges do not have to go on the 48-hour week it would leave one weakness for the exhibitors to face. Under previous rulings those working 40 hours a week 'are not fully employed' under the WMC's interpretation and such workers are free to take jobs in such places which are fully employed—that is, working the 48-hour stretch—despite the so-called 'job freeze.' By remaining on the shorter week, the exchanges open the way for employees to leave for other jobs.

Bond Cavalcade

Continued from page 4

thanks to all stars and executives who had a part in the airmada tour and the great Hollywood cavalcade. I hope everyone is as happy about this enterprise as we are, and feel that the job they turned in has exceeded everyone's expectations.'

Greer Garson mounted the station platform and spoke for the bond-stormers while Kay Kyser introduced each member of the cavalcade to a mob at the civic reception.

Final tabulation of Hollywood's participation in the Third War Loan may send total past the $2,000,000,000 mark. The airmadas accounted for $254,238,272, and bond premieres in theatres will add a few more millions.

Eddie Buzzell, cavalcade director, was taken off the train in Los Angeles suffering from torn leg tendons as result of a fall in Minneapolis. Paul Henreid left the show in St. Louis for an important picture assignment. During the first 15 days, drive sales to individuals and corporations in the industry reached $11,000,000, a high for any bond drive for similar period. Largest individual sales Saturday were Joseph Schenck $110,000 and Sam Bischoff $90,000.

$9,000,000 from 2 Preems

War bond sales exceeding $9,000,000 achieved by two Los Angeles previews. One at the Paramount theatre with 'Let's Face It,' and the other at the Pantages with 'Phantom of the Opera.'

More than 20 other bond previews screduled in Southern California territory before Wednesday night drive windup.

Par Up to $12,233,790

According to figures compiled by Claude Lee, director of public relations for Paramount and chairman of its bond committees, added subscriptions by Par and theatre partnerships brought the amount as of Monday (27) to the terrific total of $12,233,790.

Additional purchases included $70,000 more by Par itself and a $400,000 subscription by Graybar Electric Co., which does business with Par and placed its order through the company.

Total of over $12,000,000 to date does not include the Par studio or the personnel of Par theatres.

U's Bond Buys

Universal has purchased $1,000,000 of Third War Loan Bonds, $500,000 of this amount being credited to the studios while balance was credited to U branches throughout the country.

Company also bought $1,000,000 in U. S. Government tax anticipation bonds a few weeks earlier.

Schine's Rally

Schine Circuit lined up solidly in staging bond preems for the Third War Loan campaigns during week beginning Sept. 26.

Recent reports show that Schine Oneonta theatre sold $200,000 in bonds, Schine Colonial, Norwich, sold $13,000. At the Colonial 16 mm. film of draftees leaving for induction was shown with the newsreel.

Info Please Record

Newark, Sept. 28.

A new national record for the sale of war bonds in a single night was set here Monday (27) [illegible] broadcast from the stage of the Mosque theatre resulted in a bond sale of $277,398,975.

The jampacked crowd of 3,270 bought bonds in the above amount in order to see the show, admittance to which was by purchase of a bond.

[illegible] ing through N. Y. State conducting bond rallies in all key situations.

Col. Hitting Quota

With several days yet to go on the Third War Loan drive, Columbia Pictures has obtained in excess of 94% of the $1,500,000 quota established for the company and employees. Signed pledges and actual bond sales totalled $1,410,500 over the weekend, with indications that Columbia would top its quota sometime this week.

The $1,500,000 set at the start of the campaign was based on maximum returns realized from the last U. S. bond drive.

St. Paul Tops Mpls.

Minneapolis, Sept. 28.

After Twin City showmen had bewailed the apparent deadness of St. Paul as compared to the other half of the twin, Minneapolis, it didn't take the saintly city long to come to life, at least as far as the Third War Loan bond drive is concerned.

Up until last week St. Paul lagged badly in the drive, but all of a sudden, after the showmen's outburst, it spurted with a vengeance and wound up the first Minnesota city to go over the top, exceeding its quota and even leading Minneapolis. Its county, Ramsay, was tied for first place with Kittson county as of last Friday. Both had a percentage then of 100.5 compared to Hennepin county's (Minneapolis) percentage of 86.4. The St. Paul sales were $37,200,000 compared to Minneapolis' $64,110,400. The drive, of course, doesn't end until Saturday (2).

Twin City showmen were irked by the slow start of St. Paul in the [illegible] was across with a $10,000,000 guarantee to obtain the Hollywood Cavalcade show, its comparatively small sales for the Japanese two-man 'suicide' submarine, its comparatively small theatre grosses and its failure to support many entertainment enterprises that are profitable in Minneapolis.

These showmen are hoping that the present rejuvenation also will extend to entertainment patronage and that St. Paul will take its place alongside of Minneapolis as 'a good show town,' turning in comparable grosses after due allowance for the population difference.

Ft. Wayne Over the Top

Fort Wayne, Ind., Sept. 28.

Fort Wayne theatres, which had set themselves a goal of selling $250,000 worth of war bonds, sold more than $400,000 worth of bonds by last Wednesday (22), and were expected to double their quota by the end of the drive, announced Ralph Fisher, chairman of the WAC committee of theatre managers.

Warnerites' Buys

Employees of the Warner home-office from execs down have subscribed for more than $100,000 in war bonds. With practically 100% of the personnel buying extra bonds, over and above regular weekly payroll deductions, the average attained is around $100 an employee.

Inside Stuff—Pictures

Denying reports that the management of Loew's Palace, Washington, complained about a higher servicemen's price scale for 'Bell Tolls' than has been regularly charged by the house, Charles M. Reagan, assistant general sales manager for Paramount, defends the position of his company in setting a scale of 50c mats and 75c evenings for men in uniform on 'Tolls.'

In a statement issued yesterday, Reagan said:

'Paramount has set a minimum of 75c matinees and $1.10 evenings for all engagements of 'For Whom the Bell Tolls,' and in some situations the scale is higher, up to $1.65 and $2.20 in two-a-day situations. In view of this policy, which calls for advance admissions in every situation, the company feels that the reduced price set for servicemen in uniform is fair and reasonable.

'On regular pictures Paramount has always agreed to the cut rate prices for servicemen prevailing in all local situations, and in this respect the company willingly has 'taken the rap' along with the exhibitors. Paramount is glad to do this as its contribution to the entertainment and morale of the armed forces. . . .

'For Whom the Bell Tolls' is an elaborate and costly production. It is being given special handling and the method of handling and release is aimed at maximum returns at the boxoffice.

'Paramount feels that a picture of the magnitude and drawing power of 'FWTBT' calls for higher prices all along the line, in fairness to the distributor and the exhibitor and, moreover, believes that the prices charged are equitable for all concerned.'

Current (Sept. 27) issue of Life mag contains a 16-page spread on Metro-Goldwyn-Mayer, subtitled 'Louis B. Mayer bosses the biggest movie-making machine.' Photo layout, both in black-and-white and color, is probably without precedent on space allotted to a film company, with industry reps calling it a 'million dollar plug for Metro.'

Layout, photographed on the Coast by Life photog Walter Sanders, is an all-inclusive, classy job that even goes a house organ one better on ballyhoo. Full-page spread on Mayer that introes the layout pictures the camera-shy Metro topper at his circular desk; points out it's the first time in eight years he'd posed for any but M-G cameras. Layout, which includes unusual shots of the Culver City lot, department heads at work, etc., is highlighted by a double-page color spread of all the M-G stars and featured players.

Major studios are upping their budgets on outdoor action scenes to an extent that would have caused frontoffice headaches a few years ago, before wartime wages began to boost picture grosses to their current height. One instance is 'White Cliffs of Dover,' in which Metro spent $12,355 on extras in two days of filming a commando raid, with 63 stuntmen drawing $100 or more per day. Samuel Goldwyn spent $18,000 on one fire scene in 'North Star,' with extras drawing a minimum of $35. Violent activity in newsreels and documentary war pictures has increased the general tempo and realism of action films.

With the picture still getting repeat bookings, 'Sergeant York,' produced by Jesse L. Lasky for Warners several years ago, has already had a total of 22,000 bookings, the billings including repeats in the same theatres it originally played as well as others.

Warners first sold 'York' under separate contract on a 50-50 basis at advanced admissions and later sent it on general release. Various theatres played it on both occasions.

Illustrator Arthur William Brown, who did the art work for 20th Century-Fox's ad campaign for the picture version of 'Claudia,' drew the illustrations for Rose Franken's original 'Claudia' stories in Red Book mag.

New York Theatres

REG. FRIDAY, OCT. 1
All the Warner Stars Are in It!
In Warner Bros. Musical
'THANK YOUR LUCKY STARS'
In Person
Swing and Sway With
SAMMY KAYE
and His Orchestra
Also
SHEA & RAYMOND
LYDA SUE
STRAND B'way & 47th St.

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. and Sat.
Staged by HASSARD SHORT

★ SONJA HENIE
OAKIE · ROMERO · LANDIS
Winter Time
WOODY HERMAN and His Orchestra
PLUS A BIG STAGE SHOW ROXY 7th Ave. & 50th St.

On Screen James CAGNEY in "JOHNNY COME LATELY"
Capitol BROADWAY AT 51st STREET
In Person Morton GOULD
Henny YOUNGMAN Allan JONES

RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

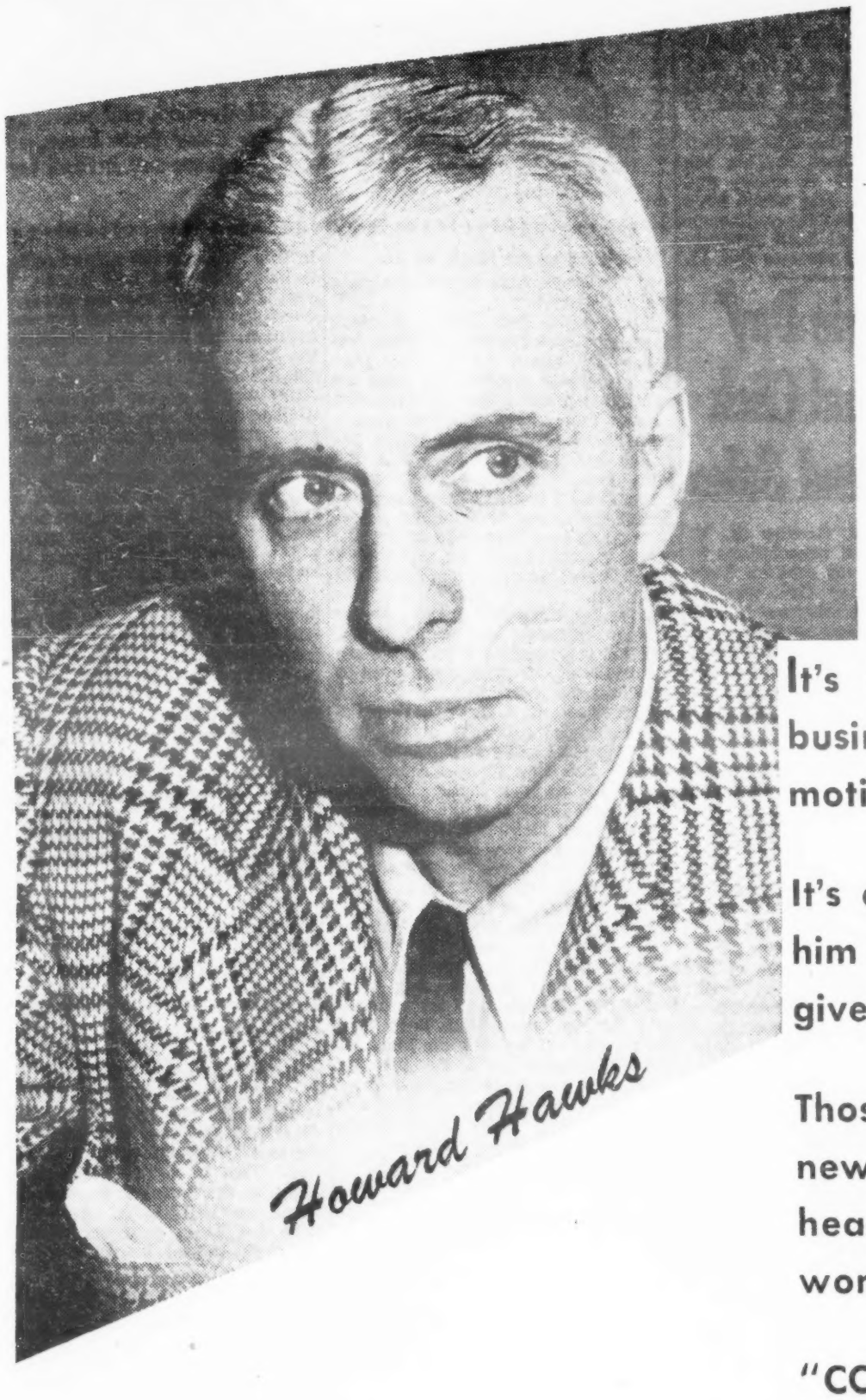
LOEW'S State TIMES SQ.
Thurs., Sept. 30
ON SCREEN
BOB HOPE Betty HUTTON in "LET'S FACE IT"
IN PERSON
BENNY DAVIS
& New Stars of 1944
NAN RAE
and
Mrs. Waterfall
Cliff EDWARDS

Jean ARTHUR ● John WAYNE in "A LADY TAKES A CHANCE"
IN PERSON Vaughn MONROE and Band BOB EVANS
BACK THE ATTACK
Buy War Bonds PARAMOUNT Times Square

"BARGAIN OF THE TOWN"—Mantle, News
50c, $1 & $1.50 PLUS TAX
Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
STARS ON ICE
CENTER THEATRE, Rockefeller Center. CO. 5-5474.
Evgs. 8:40, Mats. Wed. & Sat. 2:40—Sun. 3
No Monday Perf. Mail Orders Filled
Seats Selling 4 Weeks in Advance

RKO PALACE B'WAY & 47th St.
STARTS TOMORROW
ROBERT PAIGE
LOUISE ALLBRITTON
"FIRED WIFE"

BROKE HOUSE RECORD SUNDAY, ORPHEUM THEATRE, SAN DIEGO
EARL CARROLL VANITIES
All New, Great Comedians, Glamorous Settings, Gorgeous Girls
ORPHEUM THEATRE, LOS ANGELES, THIS WEEK
MAYFAIR THEATRE, PORTLAND, NEXT WEEK
See MILES INGALLS—Hotel Astor, New York, for Eastern Bookings



Well done Mr. Hawks!

It's no startling news in the motion picture business when Howard Hawks turns out a superb motion picture.

It's come to be known as the "Hawks Habit" for him to do the best job that can be done on any given subject.

Those of us at Universal who have thrilled to his newest production, "CORVETTE K-225," extend our heartiest congratulations for another great picture worthy of the best Howard Hawks tradition.

"CORVETTE K-225" is soon to be released. In our opinion, it will not only be gratifying to all his exhibitor friends, but it will be impressive and entertaining to the millions of Americans who are eager to see a picture dedicated to the heroism of the men who man the fighting corvettes which have made the second front possible.

Let's All Give! NATIONAL WAR FUND

Josy Baker's Tour of No. African Bases Symbol of a Fighting France

(Editor's note: Jeffery Amherst, or Wing Commander Lord Amherst, Royal Air Force, Middle East, was Jeffert Holmesdale when he legged it on the N. Y. Herald Tribune, as part of the dramatic department, some years ago. His postscript memo to 'Variety' on Josy Baker is as significant as the piece he turned out, stating: 'Because I have a good deal of admiration for the behaviour of the Baker Gal as a person and a citizen, I enclose a short which may serve to fill up a hole in the paper somewhere. As a story it has little or no news value, and it is very slight, but I think it may give a slant on a courageous creature which may have escaped some of the hawk-eyed correspondents.')

By JEFFERY AMHERST

Middle East.

However dark they may have been on the outside, during that uneasy, ominous period of the autumn of 1939 and the spring of 1940 the Parisian theatres were light inside, and doing considerable business. No one questioned this. People remembered the 1914-18 War and how the theatres of London and Paris were S.R.O. night after night almost irrespective of who or what filled the stages. Then came the collapse of the French. Paris was occupied by the Boches.

Gradually out of the smoke and confusion news seeped out that the Paris theatres were still doing business. There were disagreeable stories of how this or that Parisian star was collaborating, if not directly with the Germans, at least with the Vichy regime. Blacklists of the more prominent ones were published. It was and is naturally a French affair. The French can be relied upon to deal with the collaborators, theatrical and otherwise, in their own way and in their own good time. It is none of our business.

Out of this chaos one of the prewar stars of the Paris stage—Josephine Baker—extricated herself, taking refuge in Morocco. She had been married to a wealthy Frenchman but had parted from him and his fortune, and with such personal money and jewels that she managed to salve from the wreck of Paris, she escaped to Morocco. Through the dreary months of 1940—1941—1942 she existed—and existence is not too strong a word—lying for months in a hospital nearer death than life—in Morocco. She never appeared in public, she never sang.

Nothing could move her from her determination that so long as a single Italian or German remained in North Africa she would neither sing, dance nor appear in public. Then came the Anglo-American liberation of North Africa. Josephine opened up her trunks, sorted her costumes, dusted off her makeup box and went to work.

Raises Her Own Funds

She worked at the big Municipal theatre at Algiers for a not inconsiderable sum for each performance. After half a dozen or so performances she had amassed sufficient to finance a tour.

Since then she has been touring all over North Africa, performing only for troops, and when the money ran out, returning to the Municipal theatre in Algiers to make some more and to start again.

Recently, hot and slightly dishevelled, she descended from an airplane near Cairo. She had come to sing to Allied troops in the Middle East, footing her own bill, refusing any kind of payment, even expenses. She set to work on a strenuous round of whatever could do duty as a theatre and house a service audience.

She is not, and never has been, what is known as a great artist. She never made her mark in London or in New York. Her triumphs in Paris were those of a strong, warm and friendly personality and that unbelievable figure. She still has the personality and the figure. Almost complainingly she says that eat or drink what she may nothing happens but her figure gets a little slimmer. She prefers ice cold beer to anything else—when she can get it.

She had left her remaining jewelry in the safe keeping of friends in Morocco and Algiers, having but the vaguest idea of what she has left or with whom or where.

Her routine is simple. It consists of such songs as: 'I Want Rhythm,' 'J'ai Deux Amours,' 'Darling, Je Cous Aime Beaucoup,' 'Balalaika,' 'If You Were the Only Girl in the World,' and, of course, 'Madelon.'

None of them is new, all of them nostalgic. She goes to work on any sort of a stage, dressing 'with the seals' if necessary.

The old Josephine Baker of the Folies Bergere days, when three small diamond clusters did full duty for clothing, has disappeared. She is very fully clothed now, but changes between each number. She says, and rightly, that the boys like costumes and a bit of color. Working only with a piano accompanist, she stalks onto the stage with a couple of strides with those long legs of hers which seem semi-detached from her waist as if they don't belong to her, and takes the center.

She sings in French, English, Spanish and Portugese. Her French is not as a Frenchwoman would sing or speak it—she has an accent. She finishes by getting the audience to sing with her, and goes off to terrific applause.

Sings Only For Soldiers

She refuses to sing to any other than service audiences. Elaborate offers of gala socialite performances among the fleshpots of Cairo or Beirut just get nowhere with her.

Where her audience is a French one the applause is more, deeper, nearer the heart, than just that accorded a popular artist. The French audience's reaction is interesting. The fact is that Josephine Baker, the unknown colored girl from St. Louis, who made good at the Folies Bergere, who is not a Frenchwoman except by marriage *symbolizes* Paris for thousands of Frenchmen in Africa and the Middle East. Paris to a Frenchman is the almost magic word signifying the heart of France, his sweetheart, mother, and a lot of other things all rolled in to one. No other capital in the world means to its nationals quite what Paris means to a Frenchman.

Miss Baker from St. Louis is one of the very few, if not the only one, among the Parisian stars who has escaped, has devoted herself to the cause of France, and against whom there is not even a hint of collaboration with the enemy. It may be that this is the reason she conjures up this magic; maybe that gay, warm and tremendously sincere personality has something to do with it too.

The compliment she values above any that she has [illegible] then a well-known Gene[illegible] of the Fighting French, after one of her shows, said to her in complete earnestness, "Madame, vous etes un soldat." The full implication is lost if literally translated that she is a soldier.

She has now returned to North Africa, where the French authorities think so much of her effect on the newly forming French army that she is being provided with every facility to tour and go on touring, as a living symbol of Paris—even France. This colored girl from St. Louis.

Jeffery Amherst.

July 21, 1943.

D. C. Showmen Map Plans To Hypo Lagging Sales

Washington, Sept. 28.

The sale of $25 to $100 war bonds is lagging in Washington and the U. S. Treasury, via Carlton Duffus, called upon the D. C. film houses to bolster wider circulation.

All downtown theatre executives met with Oscar Doob, Duffus and the Washington picture critics to hypo these small securities of the Third War Loan. The band tour of Lt. Rudy Vallee was extended from September 19 and the Coast Guard revue will be presented at Loew's Capitol and Earle theatres on the night of Oct. 4 at midnight. There will be 5,500 seats available for purchasers of the Series E bonds.

Combined Earle and Capitol vaudeville shows will be bolstered by vaudevillians from the 'Army Play by Play,' and all film and stage stars in Washington at the moment are expected to make personal appearances. Gene Ford of Loew's and Harry Anger of the Earle will jointly produce the midnight shows. Same attractions will be presented on both stages, following the routine set by the President's Birthday Ball festivities in January.

BACK THE ATTACK!
BUY EXTRA BONDS!

Gracie Fields Ends Tour; Back for Radio Program

Gracie Fields arrives in New York today (Wednesday) after a several weeks' tour of English bases in Sicily, Egypt and England.

Miss Fields made the offshore tour under ENSA auspices, making the hop from England to Cairo and thence into Sicily. She would have extended the tour but for radio commitments. Her Pall Mall program on Mutual network resumes Oct. 11.

'Free Movie Day' A National Click For Bond Sales

The theatres of Greater N. Y. will exceed fondest expectations in the amount of bonds sold on 'Free Movie Day,' Monday (27), when a purchase gained admittance to any house. Early indications from out-of-town are that the stunt was a national success, though figures are not immediately available due to time required in making compilations and mailing of results, rather than wiring.

In Greater N. Y. the two major circuits, Loew's and RKO, plus the leading downtown first-runs, account for approximately $750,000 in sales. Addition of independent chains in the area and individually-operated houses will substantially boost the total to probably well over $1,000,000.

Doing a great job on the Free Movie Day drive, the Loew circuit of 72 theatres in the metropolitan N. Y. district sold $405,619 in bonds. This includes the Capitol downtown which led all other Loew operations in scoring $90,000 worth. Only theatre to top this, also probably setting a high for the country, is the Music Hall, N. Y., which turned over $94,755 in the government securities. An interesting sidelight in connection with the Hall is that some people bought bonds to get into the theatre and, then patriotically stirred by 'So Proudly We Hail,' which deals with army nurses in action, bought another on the way out.

RKO and Times Sq. Tallies

The RKO circuit of theatres in N. Y., Brooklyn and Westchester county, accounted for $87,433 on Monday (27). Amounts reported by additional downtown first-runs includes Roxy, $38,000; Paramount, $30,000; Hollywood, $26,500; Strand, $29,000; Rivoli, $19,000; Globe, $17,000 and the Rialto, $1,800. In addition to the Cap, the Astor, State and Criterion are included in the Loew returns, while the Palace is embraced in the circuit figure from RKO.

Among indie circuits, Century reported sales of $80,864, Fabian in Brooklyn $14,000, and for the Randforce chain an estimated $75,000 to $100,000.

Theatres set up special booths on the street as well as inside lobbies, plus tables in outer lobbies, for the purpose of handling the crowds. Music Hall had a total of 14 girls handling sales.

The sale of over $405,000 by the Loew N. Y. chain on 'Free Movie Day,' brought the total of bond purchases for the circuit since beginning of the Third War Loan drive Sept. 9, to $10,483,449, of which the Greater N. Y. houses have sold $5,335,184, out-of-town Loew operations the balance. When returns are in for latter on Monday's sales, figure will be higher.

British Air Force Training Films Under C. S. Graham

London, Sept. 17.

Air Ministry has made a new appointment, putting in Air Commodore C. Strang Graham to take charge of films and film shows for the Air Force.

Appointment will chiefly be concerned with training films, as Air Force already has its own RAF commercial entertainment cinemas at many stations, where public is admitted at normal prices and films are booked direct from distribs at trade hire rates.

Pallos Into Army?

Steve Pallos, formerly Sir Alexander Korda's partner in Korda Productions, is reported giving up his independent production-distribution unit in London.

Pallos, now in London, is expecting a call for service in the British Army.

Letters Back Home to B'way

[The home front, on Broadway, Hollywood, and points in between, likes to hear from the boys away from home, as much as vice versa. More letters like these are invited for publication.]

Piermont on Hope, et Al.

Somewhere in No. Africa.

Editor, 'Variety':

Was with Bob Hope, Frances Langford, Jack Pepper and Tony Romano for about 15 minutes yesterday. They stopped off here en route home, and I went out to meet them. You know, meeting people from show business sure has a peculiar reaction on me. While I'm with them, I'm obvious to where I am, and all I can feel is in the wonderful excitement of Broadway. And then when they leave, the dream explodes right in my kisser, and I have the darndest feeling of emptiness and nostalgia.

However, those few grand minutes of day dreaming are worth it all, and I'd give anything to see more and more of our gang come over to entertain the men.

There's one G. I. show that's playing here that's simply swell. It's made up principally of the men that were in the 'Hey Rookie' show that played for so long in Los Angeles, the cast still including the old standbys, Sterling Holloway, J. C. Lewis and a host of others, and augmented by the addition of vaudevillians, such as Chick Dent, of Chic & Lee; Mousie Garner, of Garner, Wolf & Hakins, and Buddy Lewis, the mimic.

The USO show headed by Stubby Kaye is also playing over here, but I haven't seen it yet. Am very anxious to, though, as I have never seen Stubby work, but have had some excellent reports on him. In fact, I imagine he'll be just as anxious for me to see him as he'll no doubt imagine it'll be a good chance for him to audition for Loew's State.

Capt. Sid Piermont.
Special Service Section,
Base Hdqs.

Jolson's 'Mammy' a Thriller

Somewhere in No. Africa.

Editor 'Variety':

Hope has been here—made enough friends to keep Pepsodent and himself busy for years; all looking forward to Benny's arrival, but anyone over 30 will never forget the thrill of hearing Jolson sounding off with 'Mammy' and 'California,' while a thousand men stood silent in front of their tents savoring each note as an instantaneous invisible bridge to the land and memories we love. And then applause—even though it was a broadcast.

S Sgt. Roy M. Rubinstein,
Hq. 63d Fighter Wing.

So. Pacific Keeps Getting 'Em

Somewhere in So. Pacific.

Editor, 'Variety':

In this particular Southwest Pacific sector entertainment was quite a problem. With the exception of an occasional picture there was no such thing as organized entertainment. Things changed drastically, however, with the appointment of Sgt. Abe Sadoff as Special Services Officer, who is from Sioux City, where he operated the Granula theatre. He is an able showman. Since his arrival we have had some great shows. Starting with Joe E. Brown, who was here in May, and the Sid Ray USO unit, we had the pleasure of seeing Ray Bolger and Little Jack Little. To say they were terrific is an understatement. I saw both shows they put on and when they return I'll be there again as will everybody in the area.

We are familiar enough with the entertainer who comes up to see us and doesn't have any prepared script, so he says, then proceeds into a stilted time-worn act. Bolger and Little really did an impromptu show. They did anything and everything asked for. During the evening performance the mike went dead and the talented Bolger, who is to me one of the greatest dancers of them all, really went to town. He did imitations of Hitler, Musso, Hirohito and anybody else requested, any dance you could think of, mugged, and even sang. Little sang and played all requests, and told plenty of good stories.

The USO has done a grand job in routing shows here. From what we hear more and better units are coming. The Reese Brothers are due in a day or two.

A few weeks ago the '50-50' show played here. It went over big. This show is made up of enlisted American and Australian personnel serving in this area. As the name implies it is half Yank and half Aussie. The star, if there was any one star in this great show, was a colored boy named Johnson. He sang professionally in the States and should go far when this thing is over. In charge of the show was a dancer formerly with 'Hellzapoppin.' He, too, was good, particularly in the number 'Me and My Shadow,' which he did with an Australian, who danced on the Tivoli circuit before the war. The ventriloquist with the show was terrific. He used two dummies and really is great. More than $15,000 was spent on the show and it looks it.

For staple entertainment we now have movies almost daily. It's practically all A product and not too far from release date. The United newsreel shown here is great, only we don't have it often enough. The shorts have been rather ancient, circa 1925. Some new comedies would help, along with band shorts. A good band short would help make up for the lack of radio. And if it could be arranged, some of the Louis fight pictures would go over big. Most all soldiers are sports followers and like this type of picture.

Pvt. Harry Rockowitz.

Seabee Film

Continued from page 4

draw among the multitudes of uniform wearers. Other popular spots include Florentine Gardens with N. T. G.'s 'Thrills of '43' and Sophie Tucker; Ken Murray's 'Blackouts of '43' at El Capitan; and Hollywood Canteen, incandescently stars-serviced. 'Two in a Bed,' Musart, and 'Maid in the Ozarks,' Belasco, both farces, spotlight L. A. plays arena. Rose La Rose, stripper, headlines burlesque bill at Burbank, 6th and Main.

War theme movies are pattern bombing city. Example: 'So Proudly We Hail,' 'Watch on the Rhine,' 'Behind the Rising Sun,' 'Russian Story,' 'This is the Army,' 'Appointment to Berlin,' 'Night Plane From Chungking,' 'Hangmen Also Die,' 'Squadron X,' 'Bomber's Moon,' 'Bataan,' and 'Hitler's Madman,' all made the boards the same day.

Big event for classic moosic devotees in L. A. is 'The Waltz King,' Philharmonic auditorium, 55c to $3.30 tops. Piece depicts and melodizes 'life, loves and music' of Johann Strauss, and has cast of 100, starring Richard Bonelli.

L. A., like 'Frisco, is choice leave and liberty territory, running Manhattan and Philly close heats. Great country out here, even from portholes and brief leave gazings—but a guy's heart and optics hunger now and then for Broadway and Times Square. Nostalgia cuts in heavily on the dance—so far as the lads from back East are concerned.

Glen William Naves.
Slc, USNR.
(Ex-'Variety' Correspondent)

2 Sydney Theatres Set By Hoyts for 1st Runs

Sydney, Sept. 28.

Under expansion program stated by Ernest Turnbull, managing director, Hoyts circuit is making the Empire here and the Lyceum in Melbourne first-runs. Move is expected to ease the present product backlog as well as aid subsequent-runs. Aussie theatre business continues to boom, with top U. S. fare rated reponsible to large extent.

'Song of Islands,' 'Thunder Birds' and 'My Friend Flicka' are the first major bookings set for the Empire and Lyceum.

Ulmer's Aurora Films

Sacramento, Sept. 28.

Incorporation papers for Aurora Films, a motion picture producing company, were filed here by Edgar Ulmer, formerly associated with Atlantis Pictures as writer and director.

In addition to Ulmer, the incorporators are Theodore Jahns, Mary Gendron and Shirley Castle.

plan *effective* September 26, 1943

On September 25 and 26 the stations of the Columbia Network, acting in planned synchronization, opened, in more than 119 cities of the United States, the most formidable, realistic and aggressive campaign of program-promotion ever undertaken in the history of radio. The purpose of this report is to advise you of its strategy and tactics.

STRATEGY: To notify the American public in certain terms, as the curtain rises on the 1943-44 fall and winter season of Columbia Network programs, of the specific offerings of the greatest pageant of entertainment, instruction, music and comedy ever broadcast by any network—and thus steadily to broaden their audiences.

TACTICS: The "arms" to be used in coordination are, in the order of their relative emphasis:

1. RADIO 2. NEWSPAPERS 3. TRANSPORTATION ADVERTISING 4. POSTERS 5. DIRECT MAIL 6. PERSONAL CONTACT 7. BROCHURES

Let us examine the tactical plan for each in detail:

1 by RADIO . . . . . .

CBS Stations plan to broadcast upwards of 50,000 Special Announcements reaching millions, each of which invites the entire listening audience to hearken to a specific forthcoming program.

. . . . **PLUS** upwards of 75,000 Special Star Invitations broadcast to more millions by the artists themselves who participate in the CBS Network programs, and who have made special recordings for this purpose.

2 by NEWSPAPERS . . . .

CBS Stations will open their campaign with a full-page, and continue regular advertising using every major newspaper in every station-city on a strong schedule (reaching a total daily circulation exceeding 12,000,000 ABC Net Paid), promoting every full-network program every broadcasting day. Each advertisement features boldly the call letters and frequency of the CBS Station offering the programs.

5 by DIRECT MAIL . . . .

CBS Stations are issuing skilful and detailed direct mail information, including well over 500,000 unusually effective post cards concerning the "Forward March" to those affected in their communities, to the total of millions of additional circulation. Clients and agencies are planning to use this material for their dealers, as well.

6 by PERSONAL CONTACT . . . . . .

CBS Station Managers, in close contact with the civic leaders and the mercantile customers and representatives of their CBS Network Clients, have advised them of the "Forward March" and (as we go to press) are working 24 hours a day to cooperate with them.

3 by TRANSPORTATION ADVERTISING . . . . . .

CBS Stations (in every station-city in which transportation advertising is available) will use car cards in color (mostly giants, 11 x 42 ins.), bearing photographs of the principals of full-network programs every broadcasting day, to a monthly total of riders exceeding 860 millions. In the first month of the campaign, 56 full-network programs are features.

4 by POSTERS . . . . . .

CBS Stations are now posting throughout their communities upwards of 65,000 posters inviting listening to all full-network CBS programs—each poster measuring 26½ x 40 inches, printed in color. Over 25 of the subjects were drawn by James Montgomery Flagg; others by artists equally competent in capturing the spirit of other programs. Many advertisers are using these posters for display in retail outlets.

7 by BROCHURES . . . .

These brochures, booklets, and envelopes are designed to give full program information to CBS stations, and to present a comprehensive program promotion plan with the material to carry it out. Over 90 programs will be promoted this Fall...by CBS stations using their material with consummate skill.

effective . . .

in every CBS city coast to coast

This is CBS . . .

THE COLUMBIA BROADCASTING SYSTEM

Observers Figure CBS Will Back Down on 'Unopinionated' News Policy When Tempest Dies Out

There's a growing impression within the inner circles of the broadcasting trade that, after the controversy which has been raging the past two weeks over CBS' announcement of an 'unopinionated' news policy has died down, it will be found that the network's commentators are exercising virtually the same leeway that was theirs before the policy debate. These circles are convinced that Columbia will have to make drastic modifications or revisions of this policy and that, in the final analysis, the airing of the issue will prove healthy for all concerned, particularly those commentators that have been inclined to use the mike for the expounding of personal economic and political doctrines, venting of personal prejudices against unions or other classes, and the echoing of trade associations' viewpoints.

In some trade quarters doubt was expressed as to whether Columbia did itself any good when it carried the issue to the public by way of paid ads in the daily newspapers. These ads, in which the 'unopinionated' news policy was reproduced in toto, put the network on public record as to where it stood. The reaction in the foregoing trade quarters were that by this very act CBS made it difficult for itself in the event a compromise was found to be expedient.

In any event, it seems that Cecil Brown tapped the network's 'unoptionated' pronunciemento on the button when he stated last week that he was the specific target in the netting about the psychological and political implications of the announcement that followed the British-American conference at Montreal was just one of the factors that doomed his stay on the Columbia payroll. By dramatically posting its latest design of news reporting, CBS not only disclosed to the Administration (which includes FCC Chairman James L. Fly) that it was taking heed of hints, but it employed what turned out to be a successful stratagem in disposing of an employee who had become persona non grata.

Seeks a Change

Paul W. White, CBS director of news broadcasts, was being kidded last week about his position in the maelstrom resulting from the network's policy on 'opinionated' statements by commentators.

'Yes,' remarked White, 'I wish *the invasion* would start so that the commentators would have something else to talk about.'

Manville Sour On Brown

Brown's sponsor had cancelled him even before he had sounded off his opinion of the Montreal gathering. Brown had gone on record as recommending patronage of the Warner Bros. film, 'Mission to Moscow,' and, as the report goes, when this was brought to the attention of officials of the Johns-Mansville Corp. they decided that Brown was not the man for them. Prior to that there had been occasional brushes with Brown, but all these had been of a minor or technical nature, mostly arising from the way he re-edited about the lack of conscription aroused resentment.

Before becoming a broadcaster, Brown quit a succession of newspaper jobs because of policy differences with his employers. On one occasion his expose of cattle thieves brought threats to a Prescott (Ariz.) publisher. Brown offered to lend his savings of $1,800 to defend a possible libel suit, but the publisher printed a retraction of the story, so Brown quit.

Brown's last program Friday night (24) for Johns-Manville created a minor crisis at CBS. After several days' thought, he concluded the script with the statement, 'This is my final broadcast over the CBS network. I have resigned.' But when he submitted it for approval, he was called into consultation with Paul Keston, Columbia vice-president, and agreed to change the script to read, 'With this broadcast I end my series for Johns-Manville. This is also my final broadcast over CBS.'

However, the J. Walter Thompson agency, supervisor on the show, representing Johns-Manville, objected to the client being injected into the situation, but Brown refused to change the script again without the okay of Keston, who was his actual employer under the package deal covering the program. Frantic attempts were made to contact Keston, but he had left the building. Finally, William S. Paley, CBS president, was reached by phone and he approved another change. But by the time the new revision was pencilled on a slip of paper and handed to Brown at the microphone, he had already started reading the second version, so he had to conclude with that.

(Continued on page 36)

WB Theatres Break With Blue's WFIL, Philly

Philadelphia, Sept. 28.

In line with the Warner Bros. homeoffice break with the Blue Network over Jimmy Fidler's derogatory remarks anent 'This Is the Army,' the Stanley-Warner circuit, WB subsidiary, last week advised WFIL, Philly Blue Network outlet, that it would discontinue all relations with the station until further notice.

S-W theatres have used WFIL for spot announcements plugging films as well as occasionally sending film stars, appearing at the Earle, to the station for interviews.

Brown-Trouble In a Romance

Cecil Brown's dispute with Paul White, director of CBS news programs, was strictly in character for him. A crusading reporter and editor for 15 years, he's been in a succession of controversies in all parts of the world. The present row is by no means the most serious.

For instance, after serving as CBS correspondent in Rome for 14 months, he was expelled by the Italian government for his 'continued hostile attitude toward fascism.' He went to Belgrade, was captured by the Nazis during their invasion of Jugoslavia, escaped and made his way to Turkey and thence to Cairo, where he got into a dispute over his broadcast about the Vichy French.

He later went to Singapore, was aboard the H.M.S. Repulse when it was sunk by Jap torpedo planes, and scored a world scoop with his description of the action. A short time afterward he was barred from the air by the British for his broadcast about the unpreparedness of Singapore and, when CBS was unable to have the ban lifted, he went

CIO AGAIN CITES RADIO CENSORSHIP

Washington, Sept. 28.

The CIO United Automobile Workers union has leveled new charges of 'censorship and suppression' against radio's handling of labor programs. R. J. Thomas, UAW prexy, asserted that nine stations in New York, Washington, Cleveland, Los Angeles, St. Louis and Chicago refused to accept UAW transcriptions detailing the need for price rollbacks.

Richard Frankensteen, UAW v.p., complained to the Federal Communications Commission that a speech he delivered over WHKC, Columbus, was bluepencilled to eliminate references to the Congressional record of Sen. Robert Taft (Rep., Ohio).

MORRISITES WEST

Bill Murray, head of the William Morris agency radio department, left New York for the Coast Friday (24) for biz powwows.

Johnny Hyde and Abe Lastfogel are scheduled to leave for Hollywood later this week or early next week.

Premieres

(Sept. 29-Oct. 10)

Sept. 30

Dinah Shore, variety, with Cornelia Otis Skinner and Roland Young, Bobby Dolan's orch; 9:30-10 p.m., Thursday; WABC-CBS; General Foods (Birds Eye); Young & Rubicam agency.

Gertrude Lawrence, variety, with Robert Benchley, Lyn Murray orch; 10:30-11 p.m., Thursday; WJZ-Blue; Revlon; Weintraub agency.

'Chats About Dogs,' with Bob Becker; 6:15-6:30 p.m., Thursday; CBS; John Morrell Co.; Henri, Hurst & McDonald agency.

Oct. 1

Kate Smith, variety, with Ted Collins, Henny Youngman, Jack Miller orch; 8-8:55 p.m., Friday; WABC-CBS; General Foods; Young & Rubicam agency.

Oct. 3

Al Pearce Gang, variety, with Martha Mears, Ivan Dittmar's orch; 4-4:30 p.m., Sunday; WJZ-Blue; Dr. Pepper; Tracy-Locke-Dawson agency.

Oct. 5

'Big Town,' drama, with Edward Pawley, Frances Carlon; 8-8:30 p.m., Tuesday; WABC-CBS; Ironized Yeast; Ruthrauff & Ryan agency.

'Duffy's Tavern,' variety, with Ed Gardner, Johnny Johnstone, Paul Weston orch; 8:30-9 p.m., Tuesday; WJZ-Blue; Bristol-Myers; Young & Rubicam agency.

Oct. 7

Frazier Hunt; 10:15-10:30 p.m., Thursday; WJZ-Blue; Reader's Digest; Batton, Barton, Durstine & Osborne.

Oct. 8

Amos 'n' Andy, with guest stars; 10-10:30 p.m., Friday; WEAF-NBC; Lever Bros. (Rinso); Ruthrauff & Ryan.

Oct. 10

Jack Benny, variety, with Mary Livingstone, Rochester, Dennis Day, Phil Harris, Don Wilson; 7-7:30 p.m., Sunday; WEAF-NBC; General Foods (Grape Nuts).

'Blue Jacket Choir with Danny O'Neill,' from Great Lakes Naval Training Station; 11:05-11:30 a.m., Sunday; WABC-CBS; Minneapolis-Honeywell-Regulator Co.; Addison Lewis agency.

Fly Hits Radio 'Censorship' in U.S.

Boston, Sept. 28.

The freedom to listen to the radio in the U. S., as contrasted with the restrictions against listening imposed by axis-controlled countries, was emphasized here today (Tuesday) by Federal Communications Commission chairman James L. Fly, in an address before the Advertising Club of Boston. In the U. S., he admitted, there are significant though far less aggressive restrictions on the freedom to listen on the home front.

'Simply by careful selection of what is broadcast,' said Fly, 'the freedom of the listener can be tightly restricted. The listener's freedom is thus inextricably bound up with the freedom of speech over the air. There should be no rule of the thumb to set up to hide behind whenever any group requests time on the air.

'With innumerable listeners,' he continued, 'the duty of the (radio) speaker to subordinate his interests becomes clear. Few may speak; all may listen. From the very limited nature of the facility it is at once apparent that the paramount interest is not in the single speaker, but in the millions of listeners.

'Therefore, those who control this mechanism of free speech must treat free speech not as a right, but as a duty. They must hold this mechanism of free speech in trust for the people—the listeners.'

KOEHNE IS DEFENDING ATTY. IN SEDITION CASE

It was erroneously reported in last week's 'Variety' that Ira Chase Koehne, one of those who sued NBC, Blue Network, and Drew Pearson for $28,000,000, was among those facing sedition charges.

Koehne, who is also attorney in the case, is a member of the District of Columbia bar and is not facing sedition charges.

Fly on Record That Stations 'Have No Right to An Editorial Policy'

In one of the few statements he has made bearing directly on the subject, James L. Fly, Federal Communications Commission chairman, said last April that radio stations 'have no right to an editorial policy.' It was assumed at the time that he inferentially included networks in his dictum. He made the assertion extemporaneously, in a question and answer period following a discussion on 'Radio's Wartime Strategy,' at the opening session of the Institute for Education by Radio, at Columbus, O.

The following is how 'Variety' reported the incident at that time:

According to Fly, a broadcasting license carries with it the responsibility of protecting free speech, and the broadcaster must not exploit it. Use of the license to express his own views would violate his responsibility, the Government regulator concluded. He was not questioned on the matter during the balance of the session.

Subsequently, however, he told 'Variety' that the Commission forbids a station to take an editorial stand even in favor of democracy as against fascism. He explained that the broadcaster must give a hearing to all sides on controversial questions, but that fascism is not a controversial question in this country. He also asserted that the licensee should not even be permitted a negative editorial policy. But when asked if he advocated carrying that to the extent of denying a station the right to bar a Father Coughlin from the air, Fly replied by referring his questioner to the 'Mayflower' case, which, he said, 'gives the Commission's complete attitude on the subject.'

This matter of the right of a licensee to an editorial policy has occasioned increasing discussion in radio circles for the last several years, and is expected to become a greater issue in the future.

Kaltenborn's Viewpoint

Commenting last week on the above statement, H. V. Kaltenborn, who has criticized the CBS policy regarding 'editorialized' news and defended the right of a commentator to express personal opinion on the air, declared that the Fly ruling does not apply to individuals, but was intended to cover only stations and networks.

'Neither broadcasting officials nor commentators have the right to preach any single theory or view constantly. But every sincere commentator must inevitably express his personal convictions and, provided he is qualified by experience and judgment, there is no reason why he should not do so. Fly has not forbidden it and, as far as I know, he's never expressed himself specifically on the subject. No one knows exactly what he thinks.'

The CBS policy, as reiterated last week by Paul White, the network's director of news broadcasts, is that 'Columbia has no editorial views except in regard to radio itself....We will not choose men who will tell the public what they themselves think and what the public should think.... The function of the news analyst is to marshall the facts on any specific subject...to present these facts so as to inform his listeners rather than persuade them....Ideally, in the case of controversial issues, the audience should be left with no impression as to which side the analyst himself actually favors.'

The Code of Ethics of the Assn. of News Analysis in in direct disagreement with this policy. Its paragraph relating to the subject reads, 'The Association opposes all censorship of broadcast material, except in so far as duly required by Governmental authorities in the interest of public safety during a national emergency.'

In discussing the issue last week after his resignation from CBS, Cecil Brown took issue with White's enunciation of the network policy and insisted on a commentator's obligation to 'say what is on his mind and in his heart.' He declared, 'Of course I have an emotional, a sentimental point of view. I have seen too many men going out to die not to express my opinions. I'm not neutral and my comments cannot and will not be neutral. Each of us must fight this war as he thinks best. This is my way.'

Fly vs. News Sponsorship

Fly referred to the subject of news programs several weeks ago, but criticized sponsorship of such shows, rather than outright editorializing by stations or networks. Without identifying the series, he said at that time that one 'so-called news program' had over a period of months tended more and more to reflect the philosophies of the sponsor. He suggested that, under ideal conditions, there should be no sponsorship of news or comment. He advocated giving both sides of an issue if ideas, rather than news, are presented.

The FCC chairman has also recently expressed dissatisfaction with station and network policy in another matter more or less related to news. That was in regard to the sale of time to labor unions. During a Commission hearing on Edward J. Noble's application for approval of the Blue network, Fly criticized broadcaster rules forcing unions to seek 'backdoor handouts' of radio time, while commercial concerns are able to buy unlimited facilities to sell goods.

In this connection the Greater New York Industrial Council of the CIO had little success last week in attempts to buy time from New York stations for spot announcements urging listeners to register for the forthcoming elections. Copy for the announcements does not mention any political party. Stations WOR, WJZ, WEAF, WABC, WHN and WNEW refused the business, while WMCA and WINS accepted the account, provided copy was okay, and WQXR and WHOM accepted without stipulation.

Navy Gives Bob Elson Green Light on Series

The Navy has granted permission to Lt. (SJ) Bob Elson to do the descriptives on the World Series broadcasts over Mutual starting Tuesday (5). Elson, who has been connected with these baseball broadcasts since their inception, is attached to the Great Lakes Naval base. The dispensation does not include the reading of commercials (Gillette Razor). Red Barber and Bill Corum will be the others at the Mutual mike during the series.

The British Broadcasting Corp. has arranged to have Don Dunphy do a recreation of the game for the benefit of the American forces in Great Britain and the Mediterranean areas.

BLUE'S ADDITION

WTAW, College Station, Texas, becomes affiliated with the Blue Friday (1). This brings the total number of Blue affiliates to 168.

WTAW, which is owned by the Agricultural and Mechanical College of Texas, operates daytime only at 1,000 watts on 1,150 k.c.

PEARSON, KALTENBORN TO SOUND OFF IN N. Y.

The current radio censorship row will probably come in for discussion at the Overseas Press Club luncheon today (Wednesday) at the Lotus Club, N. Y. Columnist-broadcaster Drew Pearson will be the principal speaker, and will give a not-for-quotation account of his recent censorship difficulties with the State Department and President Roosevelt and with the Blue network.

H. V. Kaltenborn, a leading participant in the 'editorialized' news controversy involving CBS, will also speak. Cecil Brown, who resigned from CBS last week after a dispute with Paul White, the network director of news programs, will attend the luncheon, but isn't scheduled to address the gathering.

Kennedy's Vitamins

Major Vitamins, Inc., will sponsor John B. Kennedy Monday, Wednesday and Friday (6:05-15 p.m.) via WJZ, N. Y., starting Monday (4).

Peck is the agency.

1944 HEADACHES IN VIEW

CAB Reports Script Shows at Listener Saturation Point; Musicals Can Grow

Studies recently completed by the Co-operative Analysis of Broadcasting show that the saturation point has been reached for dramatic and audience participation shows, as far as listening ratings are concerned, and that the only two entertainment forms which show further possibilities of audience growth are variety and popular music programs, or combinations thereof. The studies also show that while the number of sets in use can be expected this fall and winter to about equal the 1942-43 levels, there is a marked movement away from the number of people listening to a single set.

The decrease in the number of persons per set is strictly due to conditions brought on by the war. Aside from the fact that there are over 8,000,000 men and women drawn away from the home and into the armed services, economic conditions have gradually reduced household membership availability. As the collective income of a family increases, there is a tendency for less staying at home; individual members of the family take their turn at going out and spending money.

There has been some increase in the number of 'no' answers to telephone calls by listening checks, but the dropoff is not as great in proportion as the wane in the number of persons listening to a set.

Sudden Jump

When Frank Sinatra was recently approached about doing a guest shot on RCA's 'What's New?' series he set a figure of $5,000 for the date. It was not accepted.

Sinatra is reported to have indicated shortly before a willingness to take $2,500 for such appearances.

GENERAL FOODS SPOTS SERIAL-NEWS ON CBS

CBS has received an order from General Foods through the Young & Rubicam agency for the 10:30-10:45 a.m. period across the board. The program under consideration for the spot, according to reports, is a soap opera with a news slant. The series will plug Jell-O.

The serial, 'Honeymoon Hill,' which currently occupies the 10:30-45 slot, will, with the compliance of Sterling Products, be moved to the 2:45-3 p.m. slot.

Trammell-Royal's Near East Tour Tees Off in Oct.

Niles Trammell, NBC prez, and John F. Royal, the network's v.p. in charge of shortwave broadcasts, will leave some time between Oct. 1 and 10 for a business tour by transport plane of the Near East and, after that, perhaps parts further northeasterly and east. One stop for the pair will be Cairo. In the course of their itinerary, Trammell and Royal will set up correspondent assignments and arrange for transmission facilities. It's all in advance of major political conferences and military moves.

Trammell's doctor has told him to go ahead and make the trip, but Trammell was cautioned, in light of the intestinal surgery he underwent last year, to be careful about his diet.

Four Agencies Pitch For Owens Glass Biz; Wiley Show Dumped

Hollywood, Sept. 28.

It's 26 weeks and out for 'Your Home Front Reporter,' half-hour strip on CBS sponsored by Owens-Illinois Glass. Program has seven weeks to go and then drops off for a Hollywood 'prestige show' as stipulated by the client to four major agencies in on the pitch for the D'Arcy account. Stanza moved back to New York after last Friday's (24) broadcast, minus Fletcher Wiley. Phil Regan, featured vocalist, went east to finish out the string. David Broekman resumes as music director.

First to bat with a canned audition is the Leo Burnett Co. of Chicago, whose v.p. and radio director, F. W. Perrin, deputized Bill Lawrence to produce a test disc starring Herbert Marshall wtih Gordon Jenkins' orchestra. Ruthrauff & Ryan is said to have submitted the show originally plattered on the RCA solicitation, but the agency insists it's for Autolite. J. Walter Thompson and Pedlar & Ryan are also in there pitching, but so far have nothing on wax. Glass outfit will retain its time on CBS.

Owens Illinois Glass has replaced Fletcher Wiley with Don Prior as m.c. of its daily half-hour program on CBS.

The rest of the cast consists of Eleanor Steber, Met soprano; Walter Cassel, Met baritone; David Broekman, conductor, and Hugh Conover, announcer.

Offer 'Sister Eileen' To 3 Sponsors at 5G

Radio version of 'My Sister Eileen,' with Shirley Booth in the leading part, is being auditioned for three prospective sponsors this week by Herb Moss, who has acquired the air rights to the Ruth McKenny material from which Joseph Fields and Jerome Chodorov adapted the legit play and film. It would be an evening half-hour show, selling for $5,000 a week.

Moss, who directed the program, already directs the 'Truth or Consequences' and Ed Sullivan series, and he intends continuing these assignments if and when the show is bought. If Miss Booth, who created the role in the original Broadway play, will be able to do the 'Eileen' lead regularly on the air also depends on whether it would conflict with her appearances in the legit drama, 'Tomorrow the World,' at the Barrymore, N. Y.

Squibb Mulls Musical With Rapee, Alfred Drake

The Squibb Co. yesterday (Tuesday) auditioned a musical package consisting of Erno Rapee and a 24-piece orch and Alfred Drake, vocalist in 'Oklahoma,' the Broadway hit now at the St. James, N. Y.

The drug house wants the Rapee-Drake show skedded to teeoff Oct. 11, for the 6:15-6:30 p.m. Monday, Wednesday, Friday spot which it bought on CBS. Geyer-Cornell-Newell is the agency.

Chain in Weintraub Agcy.

Hubert Chain is slated to take over the radio department of the William H. Weintraub agency.

He has been acting head of the department since the resignation of Yasche Frank three weeks ago, and had previously assisted Frank.

WB-BLUE DISPUTE ON FIDLER REACHES FCC

Washington, Sept. 28.

James L. Fly, chairman of the Federal Communications Commission, said yesterday (Monday), that the Warner Bros.-Blue Network dispute over a Jimmy Fidler broadcast has reached his desk. He added that he did not know whether he would take any action or even whether the FCC had any jurisdiction.

Fly did not say who had referred the matter to him.

TURBULENT YEAR AHEAD FOR RADIO

The broadcasting industry, judging from certain incidents that seem to be still in the gestation stage, is facing perhaps the most turbulent 12 months in its history. According to the predictions of some keen industry observers, radio will be the target of frontal attacks and sniping from as many as three fronts at one time.

The most violent front will be that of the political arena, with radio finding itself in the middle as the Republican and Democratic parties jockey for pre-whistle advantages in connection with the Presidential campaign. It is forecast that the industry, in order to strengthen its defensive equipment for the political fray, may go so far as to abandon its movement to obtain from the present Congress a revision of the radio laws. Reports have it that NBC has already shown a disposition to sidle away from this movement.

The forecasters expect the following quarters to furnish the maximum heat for radio during that 12-month period:

1. Republican and Democratic politicians anxious to get the Presidential campaign in gear long ahead of traditional schedule, and without having their radio effluvium governed by the usual rules of political broadcasts, equal time for the opposition and putting the money for the time on the barrelhead.

2. FCC Chairman James L. Fly pressing his criticisms at the biased slanting of the news on sponsored programs and possibly using this line of attack to ward off any threat of big-money interests using their news programs to project anti-New Deal propaganda during the Presidential campaign.

3. James C. Petrillo, American Federation of Musicians prez, renewing his fight with radio by possibly demanding from the networks that they either prevail upon the [illegible] employ a permanent staff of musicians, or, as an alternative, making a deal with the AFM which would give that organization a cut on the networks' proceeds from time sales. Now that Petrillo has obtained from the recording interests an agreement based on that principle, the networks have no delusions about his turning his attention back to radio and trying to effect a similar coup for his union. The networks are fully aware of how Petrillo feels toward radio in the matter of musician employment. His oft repeated comment on that point has been, 'They (radio) have been getting away with murder.' What may give the networks a period of reprieve from the Petrillo strategy is his reported plan of perhaps first going after the Hollywood picture producers and the film theatre chains on the same issue.

Templeton, Sinatra To 'Team' on Radio

When Alec Templeton guests Oct. 10 on 'Broadway Bandbox' over CBS he will play an extemporaneous piano accompaniment and do a vocal duet of 'In Blue of Evening,' with Frank Sinatra. The idea of Templeton's appearance on the sustainer series was hatched Friday night (24), when the pianist and the crooner met for the first time and teamed in an impromptu private performance at a party at the N. Y. home of Henry Jaffe, their attorney.

Sinatra is regular m.c. and vocalist of 'Bandbox.'

Petri Switches From Erwin-Wasey to Y&R

Petri Wine has switched its account from Erwin-Wasey's San Francisco office to the Young & Rubicam agency.

The bottler's 'Sherlock Holmes' program on Mutual is moving from Friday, 8:30-8:55 p.m. to Monday, 8:30-9 p.m., effective Oct. 4.

Variety Shows Changing Daytime's Complexion; More Virile Than Serials

A recent development in network commercial programming that has sharply engaged the interest of agency executives is the relative growth in importance of the variety show on daytime schedules. A situation which has been taken by some agency experts in the daytime field as offering a significant insight into what is happening to daytime program preferences from the listener viewpoint is the fact that the latest Co-operative Analysis of Broadcasting report indicates that the daytime variety show has fared far more successfully than the soap opera in recovering its pre-summer rating. Serials as a whole seem to be having difficulty in this bounce-back, whereas the variety programs have not only reached their pre-summer listening levels but captured an additional margin of popularity.

The set of figures in the CAB report that has led to no little speculation on the subject of daytime program trends are those dealing with the standing of sponsored programs on the morning schedules of NBC, CBS and the Blue Network. For the first time in the history of the business three of the first five quarter-hour units in the morning are non-serials. The two programs represented within these three 15-minute units, 'Breakfast at Sardi's' and 'The Breakfast Club,' have in the matter of classification a closer affinity to variety than any other form of radio entertainment.

Treated as quarter-hour units, here is how the first five a.m. network commercial broadcasts rate in popularity:

PROGRAM	TIME	P.C.
'Breakfast at Sardi's'	11:15	8.3
'Breakfast at Sardi's'	11:00	8.2
'Aunt Jenny'	11:45	7.8
'Bright Horizons'	11:30	7.8
'Breakfast Club'	9:45	6.9

Hardly Flattering

Hollywood, Sept. 28.

Freeman Gosden and Charles Correll thought it a good idea to drop in on their new sponsors (Lever Bros.) while east recently. Up Boston way they sought out Francis Countway, the firm's high 'n' mighty. Mr. Big looked up from his desk as the Amos 'n' Andy characters barged in, with the remark, 'Why, you fellers look like bankers, not actors.'

Flipped Gosden, 'Have you read our contract yet?'

Scores GE Outlet For Nix on Review Of Anti-Nazi Book

Albany, Sept. 28.

B. J. Lewis, literary editor of the Albany Times-Union, accorded in his Sunday (26) column a bitter going-over to WGY, Schenectady, for barring him from reviewing John Roy Carlson's 'Under Cover' on his 'Speaking of Books' program. The review was to be his opening stint this Friday (1) on his 'Speaking of Books' series over the General Electric outlet for the 1943-44 season.

General Electric explained that it had not intended by its action to exercise any censorship, but that it had been motivated strictly by the possibility that it might subject itself to a libel suit as the result of a broadcast review of the book. Threats of libel suits had been made, added GE, against the author, publisher and booksellers, and the station's own [illegible] thought that it would [illegible] the subject altogether.

Lewis was told that the spot was still his so long as he substituted some other book for his opening review.

Union Warns Stations On Use of 'Treasury Star Parade' Excerpts

William Feinberg, vice-president of the New York local of the American Federation of Musicians, sounded a warning Monday (27) about the reported practice among some local broadcasters of using musical excerpts from the 'Treasury Star Parade,' the series recorded by the U. S. treasury department for bond selling, on commercial programs. Feinberg said that the union was giving its utmost cooperation for this cause, and in light of the AFM ban on recording which still existed, he thought it unscrupulous for any station to take advantage of the AFM's openness.

The union official said that a New York station had admitted making such misuse of one of these 'Parade' recordings, and that it had explained it as done by a record jockey without the knowledge of the management.

Florence Halop Wins 'Miss Duffy' Role

Ed Gardner has signatured Florence Halop for the 'Miss Duffy' character on his Bristol-Myers series, which resumes on the Blue Network Oct. 3.

She's a sister of Billy Halop.

A&A's 1st Guest

First guestar set on the new 'Amos and Andy' show, starting Oct. 8 (10-10:30 p.m., NBC) for Lever Bros. (Rinso), is Charles Coburn.

Ruthrauff & Ryan is agency on the account.

BLUE ADDING NEW DAILY VARIETY SHOW

The Blue Network is adding another daily half-hour variety stanza to its daytime schedule. The newcomer, originating from the Coast, will be 'What's Doing, Ladies.' The 2:30-3 p.m. span, now occupied by 'Ladies Be Seated,' will go to 'What's Doing' and the former program will be moved forward to 10-10:30 a.m.

'What's Doing' is currently sponsored on the Coast by Safeway Stores Monday, Wednesday and Friday. The first half of 'Ladies Be Seated' will probably soon be underwritten by Staley Starch Cubes, a Hill Blackett account.

Betty Rowland Throws 'Ball of Fire' at Radio

Hollywood, Sept. 28.

Betty Rowland is tossing another legal 'Ball of Fire,' this time at radio, charging the networks with keeping her off the air on the grounds her performance is 'immoral, indecent and without artistic merit.' She demands declaratory relief in comparison with the injury she claims to have suffered by such action.

Burlesque star once sued Sam Goldwyn for huge sum, charging him with swiping her own professional title, 'Ball of Fire,' for one of his pictures.

WB Hep to Radio

Hollywood, Sept. 28.

Warners studio must be preparing for a brisk season in radio. Last weekend the Burbank cinema bosses announced creation of a new department for closer cooperation with radio agencies and stations. Heading the setup is Sam Taylor, former scripter and commentator.

His aide to publicize the tieups will be Mickell Novak.

Vandercook Shatters CBS' News Stand In Forum Debate With Paul White

By BEN BODEC

CBS transposed the controversy over the network's 'unopinionated' news policy of its 'People's Platform' program last Saturday night (25) and it seemed that Columbia's position was anything but strengthened by the time John Vandercook, NBC-allied commentator, got through with Paul W. White, CBS director of news broadcasts. As the debate proceeded, the thinking and philosophy behind the Columbia policy assumed a threadbarish aspect and the listeners must have wondered why all this skittish hullabaloo over something which this network, as well as the others, had conditioned them.

White gave the impression of a ringman exclusively on the defensive and going stale from repetition of the same limited set of verbal punches. It is easy to ply a blue-pencil and draw hard lines of demarcation, but when it comes to getting up in public and explaining the reasons and justifications thereof, the task is not quite so smooth-sailing. On the credo list of the average American, only hearth, family and religion hold prior rank to freedom of speech.

But, as good sense would have it, Vandercook at no time during the discussion resorted to flagwaving or raising of the shibboleth of the freedom of speech. Being one of the sounder and more moderate practioners of his craft, Vandercook applied himself strictly to the pragmatic side of the proposition. He doubted, and persuasively so, that Columbia is competent to do the very things it seeks to do under its pattern of restraints. The commentator scouted as so much double-talk the network's rationalizations of its policy of unalloyed objectivity, and he termed as ridiculous CBS' pretension of offering the American listener a completely balanced set of opinions. Vandercook pointed out that 'after all, democracy—life itself—exists on the free expression not only of ideas, not on the repetition of dull facts, but on the expression of opinion and sometimes the passion.'

White's Argument

White's arguments revolved around the same periphery as taken by the rules on newscasting which the network made public last week. A small group of broadcasters, he held, could, if permitted to opinionate, exert a dominating power over public opinion, and with such power in the hands of a few men there could be destroyed all fairness on the air. Also that Columbia would be violating its own ideas if it 'created a sort of super editorial page in which a limited number of news analysts were permitted to exhort and to harangue and to preach and tell the public just what to think and just what to do.'

Vandercook pinned the discussion down to actuality when he recalled the Darlan incident. He said that at the time there was a simple news release stating that the High Command, with, presumably, the support of our State Department, has recognized Admiral Darlan as the defacto head of the French government in North Africa. Knowing the French people and being conversant with French affairs, Vandercook undertook at the time to give his opinion of the event; he said it was an 'extraordinarily serious blunder.' Vandercook followed up this recollection with a query to White. What would he, as CBS news director, do, asked Vandercook, if he (Vandercook) had sought to present that script over CBS? White answered that he would have wanted Vandercook to use the word 'blunder,' adding, 'if you felt strongly about it and you were an authority on France and you wanted time on the air and came to us with a request to state your point of view, why then we would give you time to do that.'

Ernst and Kaye

The program had two other controversalists — Morris L. Ernst, a lawyer frequently associated with civil defense causes, and Sydney M. Kaye, who has done legal work for CBS and is now vice-president of Broadcast Music, Inc. Ernst held that there was no such thing as complete objectivity and that Columbia in its news policy had dedicated itself to a 'fruitless effort to achieve the hopeless.'

Following are a few excerpts from Vandercook's opening statement:

'Columbia infers that it is competent to judge what is fact and what is opinion. That's an extraordinary assertion. Mankind has been seeking to distinguish between truth and untruth ever since it began to walk.

'Only self-appointed censors and only those of a dictatorial trend of mind have ever been so vain as even to claim that CBS has an entirely benevolent intention, but since history began, all those who have sought to impose their will or their definition of truth upon other minds have always begun at least with asserting that their purpose was benevolent.

'We who are members of the Association of Radio News Analysts agree with CBS on just one thing—we, too, seek to tell the truth. But this is the great difference: each of us, out of his experience, out of his personal knowledge and out of his constant study of all available opinion, out of all available so-called facts, seeks to tell you, his listeners, that truth as he sees it in his own way.'

'MARY MARLIN'
Cast: Muriel Kirkland, Robert Griffin, Carleton Brickert, Bobbie Dean Maxwell, Dwight Weist, Gene Leonard, Ray Morgan, Bob White, Julian Noa, Joe Kahn
Writer: Jane Crusinberry
Director: Ed Rice
15 Mins.; Mon.-Fri., 3 p.m.
STANDARD BRANDS
WABC-CBS, New York
(Thompson)

During its nine-year history, 'The Story of Mary Marlin' (to use its complete, seldom-heard title) has had several different sponsors. Latest is Standard Brands, which picked up the serial Monday (27) from Procter & Gamble without an interruption. In switching backers, the show also changed from WEAF-NBC to WABC-CBS, and from the Benton & Bowles agency to J. Walter Thompson. The new products are Tenderleaf tea and Royal gelatine.

Under its latest setup, 'Mary Marlin' is no longer packaged by Jane Crusinberry, but is only scripted by her on a flat fee basis. Recently Doria Folliott has been doing the actual writing, but Miss Crusinberry, who created it and, except for summer layoffs, has always authored it, has again taken over the assignment. Ed Rice is now directing for the Thompson agency. The new cast includes Muriel Kirkland in the title part (replacing Anne Seymour, who was previously under contract at a reported $500 a week) and Robert Griffin, and Carleton Brickert as the principal leads. John Kahn plays the 'Claire de Lune' piano theme.

As heard on the first installment for its new sponsor, 'Mary Marlin' devoted the entire script to a synopsis to acquaint CBS listeners with the characters, story and background to date. It was largely a first-person narrative by the heroine, with numerous short dramatized flashbacks. Since a sort of whimsical vagueness and a knack of creating slightly dreamy characters are Miss Crusinberry's particular merits as a writer, the synopsis form of script is no test of her work. Therefore, further hearings will be required to determine if she is able to overcome her principal limitation, a tendency to let her story become too diffuse and inconclusive.

The single broadcast was also insufficient to judge the production and performances, except to note that in this instance Miss Kirkland, as the title player, avoided her usual tendency to chant her lines and, considering her limited experience in radio, handled a long and difficult part expertly.

The Standard Brands copy for Tenderleaf tea and Royal gelatine was direct and long, the blurb for the latter product apparently aiming to answer the Jello 'locked in' slogan with a 'flavor-sealed' claim. *Hobe.*

'THE HUMAN ADVENTURE'
With Walter Yust, Henry Weber
Producer: Sherman H. Dryer
Educational
Sustaining
30 Mins.; Thursday, 8:30 p.m.
WOR-Mutual, New York

Planted right in the middle of such entertainment crosscurrents as 'Baby Snooks,' Frank Morgan, 'Henry Aldrich' and Bing Crosby is what gives promise of being a fascinating series of programs produced by the University of Chicago and released through WGN, Chicago. Sherman H. Dryer, supervisor of the broadcasts, apparently has that rare flair for reducing the scientifically complicated, not only in simple terms for popular digestion but, what is more important as far as night-time radio is concerned, in endowing it with an appropriate dramatic structure. The initial subject (23) was the stories of 'The Origin of the Earth.' As a sample it was a darb in its class.

The program revealed but one fault and that was the overscoring of the music. In any event, the writing, the direction, the acting, the narrating and the orchestral support of Henry Weber combined to rank the program as an exceptionally fine example of education by radio. With 'Henry Aldrich' as a counter attraction, parents will find it none too easy to interest their school-going progeny in 'The Human Adventure.' The loss will be the youngsters'. WGN and Mutual are to be commended for this unusual stroke of programming, considering the night and the time. *Odec.*

BOB HOPE
With Frances Langford, Jerry Colonna, Vera Vague, Stan Kenton Band; Bing Crosby, guest
Comedy, Songs, Band
PEPSODENT
30 Mins., Tues., 10 p. m.
WEAF-NBC, New York
(Foote, Cone & Belding)

Back from a tour of the fighting fronts and aglow with newsprint plaudits for a job well done, Bob Hope slipped into his radio harness last Tuesday (21) and sprinted over the old track like a filly that had long been kept under wraps. It was the beginning of his sixth season on that course, and the only newcomer among his running mates was Stan Kenton, pacemaker for the program's instrumentalists. The added name for the occasion was Bing Crosby. In summary, the half-hour was topsy-top Bob Hope loudspeaker entertainment.

Hope's opening monolog crackled with wows and near-wows. The gags, as was natural, drew their thematic sustenance from the comic's recent travels. The crossfire involving Jerry Colonna and Vera Vague, the dulcet songmaking of Frances Langford and the smooth orchestral support from the Kenton unit all fitted snugly in a production of Grade AA merit. Aside from a song, Crosby's contribution to the plot was a sketch in which he and Hope enacted their conception of what the Hollywood studios would be like if the producers were compelled out of necessity to resort to a.k.'s for screen lovers.

Frank Sinatra's name figured frequently in Hope's post-monolog raillery. When one of his aides remarked that the reason that Sinatra holds on to the mike is the fear that he might fall over if he let go, Hope cracked, 'That will be taken care of when he gets that job on the Kraft program and he can eat all the cheese he wants.'

Hope took over the closing few minutes of the period to convey, in a serious vein, some of the observations and conclusions he had brought back with him from Africa and Sicily. There was plenty of bite in what he had to say about the reactions of the stay-at-homes to the war. The message had both eloquence and the sharp flick of an accusatory truth. *Odec.*

'THE SHADOW'
With Bret Morrison, Marjorie Anderson, Ken Roberts
Director: T. H. Hutchinson
Write: Alonzo Dean Cole
30 Mins.; Sunday, 5:30 p.m.
BLUE COAL
WOR-Mutual, New York
(Ruthrauff & Ryan)

Radio's veteran chill series, 'The Shadow,' returned Sunday (26) sporting the same format but featuring a new titlerolist, Bret Morrison, who succeeds Bill Johnstone. Horror and escapism have always been the stock in trade of this program, and Sunday's session offered plenty of both.

Initial offering, 'The Gibbering Things,' was so determined to scare the pure [illegible] sounded far-fetched and ludicrous even for 'The Shadow.' Scripter might even be charged with violating canons of good radio taste with his reference to two women characters as 'human cows.'

Both Morrison and femme lead Marjorie Anderson turned in workmanlike jobs and the suspense was solidly built. The commercials placed more emphasis on proper heating and wartime conservation than on the sponsor's product.

Follow-up Comment

Last Saturday's (25) installment of 'The Army Service Forces' series (Blue) went 'soap opera' with a bang, but considering the purpose at hand it was a job fitfully and competently performed. The objective was WAC recruiting and in carrying out their assignment, Capt. Ed Byron and Lt. Finis Farr, formerly the director-writer combination on 'Mr. District Attorney,' compounded a smoothly told and plausible slice of current Americana. Girl meets boy (a cadet in the Air Force). They marry and there's an interlude of lush romance. The boy is transferred to a fighting front and he is killed in action. The girl, suddenly cut adrift, is bewildered about her future. A letter that the boy had left behind with his mother gives the girl the cue, and she joins the WACS. The dramatic piece, well cast with Elspeth Eric and Myron McCormick, was followed by a suave recruiting pitch. Lt. Col. William Slater was the narrator.

Prudential Co.'s 'Family Hour' program on CBS Sunday afternoon (26) was highlighted by an unusual tribute to USO-Camp Shows and the performers going overseas to entertain the Yank troops in the combat zones. With Deems Taylor as the narrator, the program centered around the fictional dramatization of an ex-vaude juggler who came out of retirement to help spread cheer among the men in the service. He clicked at a base in New Jersey and was sent to New Guinea, where he braved Jap bullets (and finally got one) as he wowed the troops.

Merrill Denison's effective script

(Continued on page 38)

'CORRECTION PLEASE'
With Jim McWilliams, Jack Shilkret Orch
Writer: Georgia Layton
Director: Kirby Ayers
30 Mins.; Sat., 8 p.m.
LEWIS-HOWE CO.
WABC-CBS, New York
(Roche, Williams & Cunnyngham)

The variations of audience participation shows are apparently endless and the opportunities for turning out a fresh and appealing variety are still around. This is evidenced by 'Correction Please,' a quiz emceed by Jim McWilliams, which replaced the 'Mr. Adam and Mrs. Eve,' conducted by the late Frank Crumit and his wife Julia Sanderson. This program is in the nature of a radio comeback for McWilliams once a standard vaude comedian and one of the original ether quizzers.

'Please' utilizes the latest I.Q. testing technic, the multiple choice question, and one of the oldest sales methods, competitive bidding. McWilliams reads three statements, one of which is wrong. The contestant who has earned the right to answer by outbidding his fellow contestants with $10 given him by McWilliams, wins the sum he bid if he picks the wrong statement, and receives another sum equal to the original amount if he offers the correct answer. In other words, a contestant can triple his original bid. To top it off, there's a jackpot.

The teeoff session Saturday (25) offered a wide selection of questions. They included word definitions, war personalities and music. These were simple, but tricky. All of the participants were servicemen and women, lively bidders and fairly hep. McWilliams kept things moving at a crisp clip without having to force situations or gags. The stanza also had a pleasant melody slant. Jack Shilkret's orch broke in at intervals with numbers in the 'Fine and Dandy' tempo. It also helped out in musical questions.

The commercials got adequate play, and it is made quite apparent that Tums cures acid indigestion and aids war production by keeping the worker free from ailment.

'MUSICAL STEELMAKERS'
With Lois Mae Nolte, John Wincholl, Regina Colbert, Evans Sisters, Claude Colvin, Lew Davies Orch; Paul Whiteman guest
Songs, Band
30 Mins., Sunday 5:30 p.m.
WHEELING STEEL PRODUCTS
WJZ-Blue, New York
(Critchfield)

Cueing its initial program of the new season to guester Paul Whiteman's comment that production and entertainment are two of the vital win-the-war weapons, Wheeling's 'Musical Steelmakers' 30-minute Blue stanza Sunday afternoon (26) projected itself as essentially a company goodwill interlude calculated to hypo production morale, but something short of full-fledged professional diversion. With Wheeling Steel Corp. plugs out for the duration, the only break-in on the program itself was on behalf of the war bond drive, although Whiteman was tossed a script that contained a mild commercial. Otherwise, Whiteman's contribution was brief and punchy, comprising a minor gag routine with co-emcees John Wincholl and Lois Mae Nolte and winding up with the guest orch leader conducting a smooth arrangement of 'Daybreak.'

Orchestra's new maestro this season is Lew Davies, who, aside from putting undue emphasis on the brasses, turned in a finished job. For the rest, it was a program chiefly characterized by lack of smoothness, with the emcees glossing over the introes too hurriedly and the production itself on the choppy side. As result, show as a whole, judged by network standards, failed to jell. Featured on the initial stanza were the Evans Sisters, with a rendition of 'Who's My Baby's Baby Now'; Regina Colbert, vocalizing 'How Sweet You Are'; the male chorus, which got over nicely with the war-themed 'One Down, Two More to Go,' and, finally, a Claude Colvin vocal on the themer 'Back to Wheeling, W. Va.' *Rose.*

'VALOR KNOWS NO CREED'
Dramatic-narrative
15 Mins., Thurs. 8:45 p.m.
PHILADELPHIA FELLOWSHIP COMMISSION
WIP, Philly

The Philadelphia Fellowship Forum, whose purpose is to further understanding between racial and religious groups, has put together a series of programs which sells its message with a minimum of propaganda taint.

The device is to pick a Philadelphia 'hero of the week,' a serviceman who distinguishes himself in the field of battle, dramatize his life and exploit and mention briefly, at the end that he was a Catholic, Protestant, Jew, Negro, etc., pointing up the fact that brave deeds are not the characteristics of any one race or religion.

Narration is ably handled by John Facenda, ace WIP spieler. Dramatization, under direction of Ed Wallis, program director, is excellent. Show caught was story of Captain Paul Heinemann, heroic Coast Guard cutter skipper, who sank a U-Boat in hot battle in North Atlantic. *Shal.*

'DUNNINGER, MASTER MENTALIST'
With Joseph Dunninger, Don Lowe, John Gart
Director: George Weist
30 Mins.; Sun., 4:30 p.m.
Sustaining
WJZ-Blue, New York

Joseph Dunninger, whose mind-reading act has been standard in niteries and at private parties for years, is being offered as a radio series on WJZ-Blue, which is reported to have several sponsor nibbles for it. The show is now heard live on the network at 4:30 Sunday afternoons and is repeated locally on WJZ, New York, at 6:30 the same evening. However, Dunninger insists on doing a thought-projection part of the repeat stanza in person.

On the basis of Sunday's (26) broadcast, the chief commercial appeal for the stanza would presumably be its discussion-arousing aspect, for it clearly offers much more entertainment for the studio audience than for the listeners. There are four main parts to the program. First has Dunninger telling what three different members of the audience have placed in a closed box. Second has him revealing what they've written on cards in their possession. Third is his mental projection of the name of a famous person to the listening audience. Last is his mind-reading the name of the author and the title of a book in the library of Columbia University. Members of the studio audience, all presumably non-accessories, assist in the various stunts. Don Lowe is announcer and John Gart plays the organ.

It's all apparently baffling and fascinating to the in-person audience, but difficult to visualize and somewhat so-whatish to those on the kilocycle end of the proceedings. *Hobe.*

'LET'S PRETEND'
With Marilyn Erskine, Albert Aley, Miriam Wolfe, Florence Halop, Sybil Trent, Patricia Ryan
Juvenile Drama
25 Mins., Sat., 11:05 a.m.
CREAM OF WHEAT
WABC-CBS, New York
(B. B. D. & O.)

After 13 years as a sustaining program, during which its dramatization of kid tales has served as a springboard for such moppets as Patricia Peardon ('Junior Miss'); Mauch Twins (Billy and Bobby), and Billy Halop ('Dead End' kid), 'Let's Pretend' made its bow Saturday (25) as a Cream of Wheat-sponsored show. Initialer under the sponsored auspices was the perennial favorite, 'Cinderella,' with Nila Mack, of the CBS production staff, who originated the program, again handling the triple writing-directing-producing chore.

As in the past, cast is comprised of both juves and adults, and on the basis of the new season's first airing it should continue to maintain its high standard as juve entertainment. Choice of Marilyn Erskine for the Cinderella role was particularly good, the moppet investing the fairy tale role with charm and conviction and at all times with professional finesse. Miriam Wolf, as the stepmother, and Florence Halop and Sybil Trent, as the sisters, likewise turned in good acting jobs. Albert Aley, however, gave a stilted reading of his lines as the prince.

Cream of Wheat commercials were keyed to the atmosphere created by 'Pretend,' with a minimum of intrusion on the performance itself. *Rose.*

'CAPTAIN MIDNIGHT'
With Ed Prentiss, Marilou Neumayer, Hugh Studebaker and Jack Bivans
Writer: Bob Burtt
Director: Alan Wallace
15 Mins.; Mon. thru Fri., 5:45 p.m.
WANDER CO.
WJZ-Blue, New York
(Blackett-Sample-Hummert)

This serial, which resumed broadcasting Monday (27), can be put down as one of the better juve thrillers. It makes plausible use of some of the authentic war material just begging to be written into a script. Not that 'Captain Midnight' is true to life, but, considering the stories that have come out of the farflung war zones during the past two years, scripter Bob Burtt doesn't have to search far for appropriate material.

The one false note is sounded by the narrator. When caught Monday (27), he went overboard trying to create suspenseful atmosphere and sell Ovaltine. Otherwise the episode, devoted to the Pacific war, was exciting and swift-moving. Furthermore, it had a threefold appeal for the juve dial twister, the war itself, aviation and the hush-hush mystery of secret agents and underground plotters. The principals, title-rolist Ed Prentiss, Marilou Neumayer, Hugh Studebaker and Jack Bivans, did a solid job with the characters.

The commercials, like the episode, were tied in with the war effort. But they were plugged too dramatically.

Massey As CIO Narrator

Washington, Sept. 28.

Raymond Massey will top the CIO 'Labor for Victory' show Sunday (17) via NBC.

He will act as narrator.

EFFECTIVE IMMEDIATELY,

YOU CAN ONCE AGAIN TAKE ADVANTAGE OF THE NEW, UP-TO-THE-MINUTE WOR RECORDING STUDIOS TO RECORD YOUR MUSIC.

Wire, Write or 'phone

WOR RECORDING STUDIOS
1440 BROADWAY
New York 18, N.Y. (PE 6-1346)

Directors Guild Votes Vigorous Policy at Stormy N. Y. Meeting

The Radio Directors Guild, which has heretofore confined itself mostly to semi-social activities, has taken steps to enlarge its scope and adopt a more vitalized policy. The action was taken at a stormy, well-attended membership meeting of the organization Monday night (27) at its headquarters in the Gladstone hotel, N. Y.

Specifically, the new program involves the adoption of a list of objectives, the basis of which would be a standard director's contract containing certain minimum terms. It's also planned to extend the Guild membership, in Hollywood and Chicago. The proposals were adopted in principle by a substantial vote at the Monday meeting, but only after strenuous minority objection to certain of the specific aims. The Guild's council will continue to work on the program and more meetings will be held soon to discuss it further.

Although the organization has no formal branch on the Coast, the present move toward a more vigorous policy originated among its membership located there. The Coast contingent, favoring a setup along the Radio Writers Guild or Screen Writers Guild lines, even possibly in outright union form, recently persuaded several representatives of the eastern group after a series of confabs in Hollywood. With the adoption of the idea by the Guild membership, the principal obstacle to formation of chapters in Hollywood and Chicago is apparently eliminated. In drafting its program of aims, the Directors Group is expected to seek the advice of representatives of such organizations as the Radio Writers Guild, Screen Directors Guild and American Federation of Radio Artists.

In a notably quiet interlude of the Monday meeting, the directors voted to admit two new members, Gertrude Berg and G. Bennett Larson.

RKO PUTS 10G FILM BALLY ON WCAU, PHILLY

Philadelphia, Sept. 28.

RKO Pictures and WCAU last week concluded a deal for radio-picture tieups for three pictures which will net the station $10,000. Under the pact the station will plug stars of the films in various programs, as well as exploiting the pictures via spot announcements.

First picture to get the air ballyhoo treatment is 'Behind the Rising Sun,' which opens at the Stanley tomorrow (Wed.). Forty spot announcements heralded the opening of the picture during the past week. A special broadcast from a press cocktail party for Margo, one of the stars of the film, and James R. Young, author will also be carried by WCAU. The pair will also be interviewed by Powers Gouraud on his nightly chatter show, and Betty Hurd on her Hollywood roundup stint.

Renew Kaye, But With Proviso for Replacement

Sammy Kaye's stay on CBS (Wednesday, 8-8:30 p.m.) has been extended for another 13 weeks, effective Oct. 5, but with the proviso that the account may replace Kaye's unit with another band when the former is out of New York. The added clause requires Kaye to give the agency on the account, J. Walter Thompson, ample notice for the replacement booking.

Kaye has been on the series since Jan. 27, 1943.

NBC 'Scoops' CBS On Ads in Dailies

NBC got its program ballyhoo campaign in the advertising sections of newspapers two days before the slated starting time for Columbia's kindred campaign. NBC's ads drumming up interest in its program hit the papers last Friday (24). CBS had set Monday (26) as the teeoff for its own newsprint splash.

It was said at NBC that the placement date had not been influenced in any way by CBS' plans. The NBC newspaper ads, it was explained, were but part of the network's elaborate 'Parade of Stars' campaign, something which, NBC added, had been underway for months.

CBS disclosed the details of its huge program exploitation campaign, directed exclusively to the listening public, about two weeks ago. The Columbia campaign entails the use also of posters, streetcar cards, direct mailing pieces and store displays.

Devious Route

An account executive found out several weeks ago that a serial of proven network value was becoming available, and after taking an option on it he talked to one of the agency's accounts about sponsoring the opera. By the time the account decided that it wanted to make a buy, the exec had switched to another agency, taking the option paper along with him.

It happened that the account had some business also with the exec's new connection, and when the exec spoke of having another prospect for the serial the account went to the latter's new boss with an ultimatum that the employee assign the option, or the agency resign the business.

P.S.—The account got the option.

Inside Stuff—Radio

Because of his legit obligations, Roland Young will be operating on a tight schedule Thursday nights, starting with tomorrow (30), when the Bird's Eye Foods series, starring Dinah Shore, debuts on CBS. Young and Cornelia Otis Skinner have been booked to do their 'William and Mary' sketch on the Bird's Eye program for a minimum of 15 weeks and the fulfilling of that contract will involve not only split-minute movements on his part, but pickups in three successive weeks from Washington, Boston and New York, whereas the Dinah Shore phase of the program will originate from Hollywood.

When the Bird's Eye series unveils, Young will have opened in his new play, 'Another Love Story,' in Washington. Young doesn't appear in the final seven minutes of the first act in the play and it is figured that the seven minutes plus the intermission will give him sufficient time to get to a CBS-Allied station studio, do his radio sketch and get back to the theatre for the second curtain. Next week's stand for 'Love Story' is Boston, and on the following week the legit production will settle down at the Fulton theatre, N. Y., which is just around the corner from CBS Playhouse No. 2. The out-of-town stands will require that Miss Skinner, who is also the author of the sketches, to do some commuting from New York. Miss Skinner is due to go into the rehearsal of a play of her own in November.

Sandy Stronach has been assigned by the Young & Rubicam agency to direct the 'William and Mary' interludes.

CBS' ban on cowcatcher and hitchhike announcements, effective Oct. 1, 1944, will apply also to spot business carried by its owned stations. The latter will also, after that date, refuse to take minute or chainbreak announcements of the double feature sort, if in the presentation one blurb is separated from the other by music or a sound effect so as to give the impression of dual sponsors.

CBS last week dispatched John J. Karol, assistant sales manager, to Cambridge to explain personally to Lever Bros. executives the wherefores of the network's rule against cowcatcher and hitchhike announcements, which is slated to go into effect Oct. 1, 1944.

Before Camel cigarets and its agency, William Esty reached the decision to have Jimmy Durante and Garry Moore do two shows a week, one in their regular Friday CBS spot and the other as a four-week filler for Abbott and Costello on NBC Thursday nights, consideration was given to a proposal that the latter vacancy go to a series of name bands. The proposal came from Music Corp. of America, which books A & C in radio. Hal Hackett, of MCA, traveled from Hollywood to New York to discuss the proposition, but by the time he arrived east it was decided to forget about the bands and double Durante and Moore.

RCA has been offered the Sunday 10 to 11 p.m. stretch on the Blue network for its 'What's New?,' but it doesn't show any disposition to accept it. The program now occupies the Saturday 7-8 p.m. period on the same network. The Sunday spot is being vacated by Ironized Yeast and 'Good Will Hour.'

J. Walter Thompson, agency on the RCA program, is also the pilot of the Old Gold-Bob Crosby event on NBC Sunday, 10:30 to 11 p.m.

KYW, Philadelphia, last week became sponsor of a portion of Leroy Miller's 'Musical Clock' early morning show in order to broadcast a 'help wanted' advertisement for girls to train as technicians to augment the station's depleted engineering staff.

As far as it's known here, it's the first time that the station has gone on the air to seek help.

Although Blue Network and Dave Rubinoff have gotten several 'nibbles' from ad agencies re the violinist's program, which did two dates on the Blue (19) and (26), show does not continue after last Sunday's date. Original contract was for the two spots. Rubinoff plans to continue his concert tour for the present.

Bea Wain's numbers on Saturday night's program of the Lucky Strike 'Hit Parade,' CBS (9-9:45 p.m.), had to be switched because singer was ill with grippe. She changed from ballads to fast tunes so that her cold would not be so evident.

Raymond Gram Swing makes the latest network commentator to get a 'diary' of his broadcasts and speeches between book covers. The title of the book is 'Preview of History,' and Doubleday Doran is the publisher.

Sidney Moseley's sponsor on WOR, New York, is Groves Laboratories, and the agency is Donahue & Coe.

The Jack Berch show on Mutual for Kellogg's All Bran is handled by the Kenyon & Eckhardt agency.

Kenyon-Eckhardt Gets New Borden Coffee Acct.

Although the bulk of its dairy products are handled by Young & Rubicam, the Borden Company has given its new coffee product to Kenyon & Eckhardt. Decision was influenced by the fact that Young & Rubicam already represents a coffee sponsor, General Foods, and Borden wanted to avoid a conflict.

Plans for radio advertising of the Borden coffee are in the preliminary stages, hinging upon selection of a brand name and final marketing research.

FCC OK'S NEW FM-ER

Washington, Sept. 28.

FCC last week approved a new F-M station, W39NY.

License was granted to the city to construct the station when material and manpower becomes available. Station may not be built until after the war.

DECISION DUE OCT. 5 ON DAVIS' BROADCASTING

Washington, Sept. 28.

Question of whether Elmer Davis goes back on the air as official OWI spokesman may be settled here Oct. 5, when the new OWI radio advisory committee meets with Palmer Hoyt, chief of the Domestic Branch. Since it will be the first session of the committee, general purpose will be to get organized and approve overall policies. Davis matter will be thrashed out, however, if anyone raises it.

The OWI director went off the air during the summer just before he left for a trip to England and North Africa. He refused to return to the Friday night spot and suggested Sunday time, if he were to return to the ether. Actually, he is not keen about it one way or the other, but feels he can do a better job on Sundays.

Agencies, Advertisers, Timebuyers!
Three of WOR's great
air personalities . . .

MARTHA DEANE
UNCLE DON
ALFRED W. McCANN, JR.

. . . have immediate openings available. This is a *rare* opportunity. Pin down one or more of these fast-producing shows today!

Write, wire or phone WOR, at 1440 B'way, in New York
PE 6-8600

Flagrant Comedy Stealing

One of the most flagrant misuses of comic material occurred the other morning during a network variety show, when a performer took the routine of another comedian and did it, not as an imitation, but as original material. Worst part about the appropriation is that the comedian who originated the routine is now overseas fighting.

However, although comic across the ocean didn't hear it, many of his fans did, and they besieged the network with calls complaining bitterly that the imitator hadn't given credit to the originator.

Mark Warnow Quits Gertie Lawrence Show; Lyn Murray Replaces

Mark Warnow's orch has been replaced by the Lyn Murray combination on the Gertrude Lawrence show, 'Revlon Revue,' which tees off for Revlon tomorrow (Thursday) at 10:30 p.m. on the Blue.

Warnow says that his withdrawal was prompted by the unavailability of a script as late as last Wednesday (22), when he gave notice. As a consequence, Warnow points out, he was unable to determine how much would be expected of him, or whether this would interfere with his two weekend shows for Lucky Strike, 'The All Time Hit Parade,' from Carnegie Hall Friday, and the 'Lucky Strike Hit Parade' Saturday.

Warnow is also committed to handle the orchestral assignment for the John Charles Thomas Westinghouse program when Thomas returns to New York. Warnow had the same assignment last year.

Pidgeon, Cagney Set

Walter Pidgeon will guest Oct. 7 on the second broadcast of the Revlon series, with James Cagney penciled in for the Oct. 15 stanza. Ray Milland and Moss Hart appear on the opener, with Robert Benchley as regular m.c.

Charles Martin, adaptor-director of the series, is also mulling an offer from Vinton Freedley to stage the latter's musical comedy, 'Dancing in the Streets,' which is scheduled to start rehearsals in about five weeks, with Jerry Lester, Kenny Baker and probably Lee Bowman and Ann Miller. However, Martin will probably not have time for the assignment. He gets $1,250 a week for the Lawrence program, with options increasing the fee to $1,650. He also adapts and directs the Philip Morris 'Playhouse' on Friday nights over CBS. He gets $1,000 a week for that, not $600 a week as previously reported.

COMMISH, RATHER THAN G.M., MAY GUIDE CBC

Ottawa, Sept. 28.

Radio circles here buzzing with rumors as to who will succeed Dr. J. S. Thomson as g.m. of the Canadian Broadcasting Corp. when he returns as president of Saskatchewan University Nov. 2. Fave is L. W. Brockington, Ottawa lawyer and former chairman of the CBC Board of Governors. He's presently special adviser to the British Ministry of Information.

Latest buzz has it that there will be no g.m., but a commission instead which will handle the CBC for the duration. The suggestion will come up at the next board session in November, reasoning that when peace comes there will be more and better choices for the post of g.m.

Public opinion, bolstered and stirred by newspaper editorials, has been yelping for a showman to manage CBC, and pressure is on by indies as well.

Southernaires' Concerts

The Southernaires, negro quartet, launch their annual fall concert tour in Washington, Oct. 6. Their two-month jaunt includes more than 30 bookings plus service camp appearances throughout the South and Southwest.

They will, however, continue their Sunday (10:30-11 a.m.) broadcasts via the Blue from web affiliates en route.

KORNBLUM QUITS AS COAST AFRA EXEC SEC

Hollywood, Sept. 28.

I. B. Kornblum, executive secretary Los Angeles chapter American Federation of Radio Artists, and aide Georgia Fifield tendered their resignations, effective as soon as successors can be installed. Kornblum, long guiding hand of radio local, will resume private law practice, while Miss Fifield returns to radio acting.

Fred Mackaye, prez of local AFRA, said that a committee had been appointed to call on Kornblum in effort to have him reconsider his retirement. He insists, however, that he's through with AFRA affairs.

Canada Rates Radio 'Essential'

Ottawa, Sept. 28.

Radio announcers, technicians and such station workers whose duties are essential to the operation of the station have been given high priority ratings by national selective service in Canada. With this rating, they join newspapermen and the other 1,500,000 Canadians who were 'frozen' in their jobs by NSS orders announced this week.

The top priority ratings go to the air workers regarded essential by the NSS officials. Other employees, including musicians, get a lower rating, since government authorities figure the station can get along without them.

Regulations provide male workers in high priority jobs cannot quit or be discharged without approval of the NSS. Ruling went into effect immediately.

Sutra's Campaign

The Murray Breese agency is buying women's participation programs on southern stations in behalf of Sutra, a sun-filter face cream.

The schedules will be on the basis of a Jan. 3 starting date.

FCC Presses for Ouster of Cox As Probe Chairman; Hearings Resume

Washington, Sept. 28.

With the Cox Committee ready to resume its hearings next week, the Federal Communications Commission swung into the aggressive Friday (24). Hearing was originally slated for this week but was put off at the last minute.

Commissioner Clifford J. Durr requested Speaker Sam Rayburn to put before the House of Representatives the Durr petition to oust Rep. Eugene E. Cox as chairman of the committee. Durr acted after the House Judiciary Committee, which had had the petition for more than four months, ruled that it had no jurisdiction in the case. New action came on the heels of a terrific blast aimed at the Cox probers by the American Civil Liberties Union.

Durr's petition, filed May 14, alleged that Cox was unfit to head the committee because of 'his bias and prejudice against the FCC and his personal interest in the investigation.' This is based on the fact that FCC has cited Cox to the Department of Justice for a violation of the law which forbids a congressman to accept a fee for appearing before a Federal body on behalf of a private client. FCC alleges that Cox received $2,500 from WALB in connection with a WALB license renewal.

Durr's latest move was supported editorially by the Washington Post.

'Speaker Rayburn,' the editorial said in part, 'must now take back the hot potato which he dropped into the lap of the House Judiciary Committee several months ago. That committee has concluded that it has 'no jurisdiction and no responsibility as a committee' to sit in judgment on the Cox inquisition, which is bringing the entire House of Representatives into disrepute. So the Speaker will have to find another means of escape from his blunder in appointing radio lawyer Cox chairman of a House committee to investigate the Federal Communications Commission.

'We had hoped that the Judiciary

(Continued on page 38)

RADIO EXECS HUDDLE ON CO-OP WITH USO

Committee of radio executives, similar to the group of orchestra agency men, is in the process of formation to facilitate and increase the number of service camp appearances by radio personalities and complete shows. There was a meeting Friday (24) at the Astor hotel, N. Y., between heads of USO-Camp Shows, Inc., men from various networks and agencies.

Those attending were, from USO: Abe Lastfogel, Harry Delmar, Will Rowland, Ben Kuchek and N. W. Drescher. From networks and agencies there were C. L. Menser, NBC; Jules Seebach, WOR; I. S. Becher, Davidson Taylor, Larry Puck, CBS; Bill Murray, Billy Hillpot, William Morris; Herb Rosenthal, Music Corp. of America, and Jim Sauter, of National Entertainment Industry Council and head of Air Features.

Agency and network executives will name a committee later this week which will work with USO's Will Rowland to stimulate interest in camp appearances, not only by individual performers but also by entire casts of programs. Majority of these dates will, of course, be confined to the N. Y. area.

MacDougall East

Ranald MacDougall, who returned from the Coast last week after scripting several of the 'Passport for Adams' sustainers from there for CBS, has an idea for a dramatic-documentary series about labor in the war, on which he will huddle with CBS officials.

If nothing satisfactory evolves in the east, MacDougall intends returning to the Coast to accept one of three film offers he has pending.

It takes IDEAS to make a network

...here's the IDEA behind Deane Dickason's "Close-ups of Our Fighting Fronts"*

Six ingredients make news; *who* and *what* and *when, how* and *why* and *WHERE.*

News broadcasts tell "who and what and when." News *analysts* tell "how and why." But the *where*—why not a program to tell *about* these places in the news?

Deane Dickason had spent twenty years in globe travel. He had served as reporter on foreign affairs for the New York Times, as cameraman for Pathe, and as foreign correspondent for CBS.

So Columbia Pacific picked him for "Close-ups of Our Fighting Fronts." After only two weeks on the air, a special coincidental survey in Los Angeles indicated a rating of 11.4—or more than a hundred thousand families in Southern California alone!

That was at night. Now Dickason has been made available in a Monday through Friday strip at 2:35 p. m., immediately following local news on most Columbia Pacific stations, to bring his vivid closeups to the mothers, sisters and wives who thirst for information about the lands in which their men are fighting.

It was another Columbia Pacific *idea.* Like Columbia Pacific's other ideas in programs, in coverage, in merchandising, it has worked. Ask your Radio Sales office about still others—ideas to work for *you* on the rich Pacific Coast.

*As this is written Dickason's daytime program is available. Details from Radio Sales.

COLUMBIA *Pacific* NETWORK

A DIVISION OF THE COLUMBIA BROADCASTING SYSTEM
Palace Hotel, San Francisco 5 • Columbia Square, Los Angeles 28 • Represented by Radio Sales, the SPOT Broadcasting Division of CBS

Television to Develop Postwar Stars, Says Levey, Scophony Prexy

Television possibilities in the post-war era were outlined to the American Television Society by Arthur Levey, president of Scophony Corp. of America, and Richard W. Hubbell, of N. W. Ayres radio-television department, last week in N. Y. Forecasts by Levey, who was honor guest, carried special significance because the company which he heads (Scophony) only last week (21) obtained basic patents covering the Skiatron system from the U. S. Patent Office. Levey explained the Skiatron method as making feasible wide-screen television for theatres after the war. It is similar to motion picture projection technique and easily learned to operate, according to Levey.

Levey told the ATS members that television would be a formidable competitor for theatres, paying tribute to an important segment of the film industry which had associated itself with the establishment of an American company to develop Scophony's basic television systems in the public interest. Tribute was paid to Paul Raibourn, head of Television Productions, Inc., a Par subsid; E. G. Hines, president of General Precision Equipment Corp., and Hermann Place, chairman of 20th-Fox executive committee. He predicted that even the largest theatre circuits cannot remain aloof from television and its effect on the boxoffice. Levey claimed that the film industry has nothing to fear from television if it will coordinate television to its own use. He also predicted that television would develop its own stars.

Subscriber Basis

If television should develop via a subscriber basis, Levey stated Scophony was prepared to provide protection for subscribers with its own patented 'secret television' method invented by Dr. A. H. Rosenthal, Scophony's research director, who's responsible for the Skiatron. Levey lauded the leadership of Chairman Fly of the FCC, saying that his encouragement to Scophony spurred it to developing an alternate system.

Hubbell asserted that the technical end of television today is far ahead of the program end, pointing out the poor quality of programs he had seen telecast. He felt that the programming end was the real weakness of the television setup since even those in the industry are amazed at the behind-scenes technical developments not to be revealed until after the war. Hubbell was convinced that programmers should get down to fundamentals during the present test period since those able to pick up television programs represent virtually a private audience. His point was that when television was launched for full public consumption it would be too late for such experimentation. And that amateurish programs then would sour the public which would expect a perfect program comparable, at least, to radio.

Hubbell hinted that the length of time a television station would be on the air in the post-war period would vary; that there likely would not be continuous sight-sound telecasting. He explored the possibility of only a color slide appearing on the screen while symphony music was being played, as an interlude between sportscasts, news and dramatic or variety offerings. He believed the FCC would be smart to expand the total number of television stations for each company in the field now so that [illegible] could go forward more rapidly.

The TEXAS RANGERS now

Selling Ice Cream ON KGU Honolulu

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

MILDRED BAILEY
WTAG's Hostess

Central New England women appreciate her daily "housewise" approach.

WTAG WORCESTER

MORGENTHAU KUDOS RADIO'S BOND PITCH

Secretary of the Treasury Henry W. Morgenthau expressed the gratitude of the Government yesterday (Tuesday) to the broadcasting industry for its job in assisting the current Third War Loan Drive.

In a message to Don Stauffer, head of the domestic radio branch of the OWI, the Treasury head extended 'thanks to everyone who has helped bring the 'Back-the-Attack' story to the Nation's radio listeners.'

Dixie Network Shapes Up

New Orleans, Sept. 28.

What looks like the beginning of a Dixie network came to light Wednesday (22), when a group of Louisiana, Mississippi and Texas stations were linked for special broadcasts with WNOE as key station for the second time in a week.

Stations broadcast dedication ceremonies of the U. S. Merchant Marine Cadet Basic school at Pass Christian, Miss. Hookup included: KPLC, Lake Charles, La.; WJDX, Jackson, Miss.; WGCM, Gulfport, Miss.; WPAC, Port Arthur, Tex.; WMAL, Laurel, Miss.; WFOR, Hattiesburg, Miss., as well as WNOE.

SPONSORS, AGENCIES, PRODUCERS

I was among the first in Radio Broadcasting. Have since been producing, directing and announcing Foreign Language programs.

Have always enjoyed highest praise from both audiences and sponsors.

Am still active and very popular to a substantial Radio audience.

Have Radio, Stage, Recording and Motion Picture experience.

Wish to enter English field.

Address Variety, Box 101, 154 W. 46th St., New York 19, N. Y.

Observers Figure

Continued from page 30

his copy when time restrictions developed, or often differences over his manner of delivery.

CBS latest strictures on news will, it is believed, serve as a positive force in one respect. The network will be able to cite a clear set of tabus whenever it finds it necessary to rap the knuckles of a commentator who shows an inclination to get too far out of line. Before the Brown incident, Columbia had found in Frazier Hunt something of a 'problem child.' Paul White, the network's news director, thought Frazier sported a somewhat anti-British slant and the dilemma was happily solved for Columbia at the time when General Electric, Hunt's sponsor, decided to terminate the series.

White, Kaltenborn Spar

White and H. V. Kaltenborn renewed their verbal sparring over the 'opinionate' issue at a meeting last week of the Association of Radio News Analysts. White argued that the network would be creating a 'super-editorial page' if it permitted a select number of commentators to 'harangue, to preach, to tell the public what to think and what to do about it,' and Kaltenborn retorted that not a single other network agrees with White and that CBS 'pretends to do something it really doesn't do.'

White declared that if Kaltenborn could have his way, he would set apart a few men to do the nation's thinking, which, White added, would be the 'very antithesis of democracy,' and Kaltenborn pointed out that he still believed that if a radio analyst continuously harped on a certain doctrine on the air he ought to be removed, but that when it came to important events the commentator should be permitted to express his convictions. Kaltenborn, apparently defending what has been described as his anti-labor slants, said that any topic may become controversial if objected to by a listener, and that he thought a commentator would not be fair either to himself or to his listeners if he refrained from giving opinions.

Columbia released a transcript of White's talk at the analysts' off-the-record meeting. White, according to the transcript, took account of criticism which had also been directed at the network by Walter Winchell. White cited Winchell's crack, 'Aren't we all lucky that Pat-[illegible] be reported by the Columbia Broadcasting System?' White said that a Patrick Henry's statements would not only be given the facilities of CBS, but that they would be carried in the network's regular news programs and receive mention by the network's news analysts 'in their proper perspective to the background of the news, 'but,' added White, 'the question of whether a Patrick Henry would be selected as a news analyst was another thing.'

Brewing for a Long Time

Although the whole controversy has been coming to head for the last several years, it has developed fairly rapidly of late. Winchell and Drew Pearson have been involved in a succession of censorship disputes in the last few months with their sponsors and Blue network officials. After the Assn. of News Analysts issued its Code of Ethics some time ago, White made public a letter explaining where the CBS news policy differed. More recently, Kaltenborn spoke before National Assn. of Broadcasters and criticized the Columbia policy, whereupon CBS took full-page ads in two New York dailies to explain its stand. That ignited the dispute and brought about White's appearance, with CBS vice-president Frank Stanton and attorney Joseph Ream, before a special meeting of the Assn. of Radio Analysts, to try to resolve the disagreement and public uproar.

Although Brown disagrees with the sweeping CBS prohibition of all 'editorialized' news, he denies that his broadcast of Aug. 25, which actually precipitated his dispute with White, contained any personal opinion. He was, he insists, merely expressing the ideas of the American public when he asserted that 'any reasonably accurate observer of the American scene at this moment knows that a good deal of the enthusiasm for this war is evaporating into thin air' and that 'the need for sacrifice in America is becoming less acceptable to the people.'

Having recently completed a 40-day tour of the U. S., during which he gathered 1,000 pages of detailed notes on interviews with people of all ages, income groups, occupations and localities, Brown felt he was uniquely qualified to express the viewpoint of the American public. 'I would never dare say such things as that on my own authority,' he says. 'But I was not expressing my own ideas. I don't even agree with some of them. I was merely reporting the facts I had uncovered during the most thorough survey of the kind ever made by a single individual.'

Two days after the broadcast, White wrote him a memo calling it 'nothing but an editorial' and, after instructing him to conform to the CBS news policy, added, 'if you find that it is impossible for you to do so, then, of course, I will be glad to consider affording you relief from your contract with us.' Brown argued that his remarks had been reporting, not editorializing, and, in a subsequent letter to Paley, CBS president, submitted his resignation. The latter referred the matter to White, who accepted.

ATLANTIC TELEVISING U. OF PENN GAMES

Philadelphia, Sept. 28.

In addition to its ambitious football broadcast schedule, the Atlantic Refining Co. will sponsor the televising of all University of Pennsylvania games played at Franklin Field here.

The games will be telecast over WPTZ, Philco's television station. Initial visual broadcast took place Saturday (25) of game between Penn and Princeton. Other games to be telecast include Yale, Dartmouth, Lakehurst Naval Air Station, Army, Navy, North Carolina and Cornell.

Last year Philco also sponsored regular broadcasts of games over WCAU. This year Atlantic has a virtual monopoly of grid casts in the east.

Coca-Cola Airs Ga. Tech Home Games in Atlanta

Atlanta, Sept. 28.

Atlanta Coca-Cola Bottling Co. has contracted with WGST, CBS outlet here, for airing of complete Georgia Tech football schedule, which got underway Saturday (25) when Tech played University of North Carolina at Grant Field.

John Fulton, co-manager of WGST with Frank Gaither, did the spieling, with Gaither handling the commercials. Both were aided by Jack Kelly, of WGST staff.

WGST has also peddled five minutes preceding Tech game broadcasts to Spalding, for a roundup of scheduled games and five minutes at close of games to Belle Isle Taxicab Co. for scores.

In addition, WGST has sold 15-minute weekly sports program to Gordy Tire Co.

Grid Forecasts Sponsored

San Antonio, Sept. 28.

Dick Dunkle Football Forecasts will be aired over KABC here under sponsorship of the Pla-Mor Club for a quarter hour each week.

Series started Saturday (25).

Lanphier's OWI Post

Chicago, Sept. 28.

Charles Lanphier, general manager and commercial manager of WEMP, Milwaukee, Wis., has accepted the appointment of Wisconsin consultant for the Office of War Information Domestic Radio Bureau. A[illegible]ch he will act in an advisory [illegible] OWI [illegible] tivities in the Wisconsin area, furnishing liaison between the industry and the OWI Regional Stations Relations office here, of which Lavinia S. Schwartz, formerly head of the local CBS Educational Department, is chief.

Honor Wallenstein

Wooster, O., Sept. 28.

Alfred Wallenstein, orchestra director, will be given the honorary degree of doctor of music at Wooster College Thursday (30).

Director of music at WOR, New York, for several years, he will stop here en route to Los Angeles, where he is to become director of the Los Angeles Philharmonic Orchestra.

Barlow Vice Wallenstein

Howard Barlow, CBS Music Director, will replace Alfred Wallenstein Oct. 11 as conductor of 'The Voice of Firestone' orch. Wallenstein winds up his Firestone commitments Monday (4) to fill the baton berth of the Los Angeles Philharmonic.

Richard Crooks, Metropolitan Opera Co. tenor, is handling the Firestone vocal chores.

Agcy. Execs Eye NAB Map Plan

Time buyers and agency research men will gather tomorrow (Thursday) at the offices of the American Association of Advertising Agencies to go over the completed pattern of standardized station coverage and market data as devised by the National Association of Broadcasters.

The time buyers have for years sought such a system, and now that the NAB has come forth with a rounded project they want their research confreres to scrutinize the setup and point out any possible defects from the viewpoint of modern research technique.

M-G Seeks Network Spot for Newscast

Metro is inquiring through the Donahue & Coe agency from CBS and Mutual for the availability of a 15-minute evening spot, Monday through Friday.

The picture company has a news program on tap.

Brett Howard Hurt

Cincinnati, Sept. 28.

Brett Howard, WSAI director of promotions, underwent an operation last week in Good Samaritan Hospital for a broken kneecap.

She was injured the week before in a bicycle spill in Washington and didn't discover its seriousness until returning here.

EXPECTING ? ?

MADELINE LEE
Babies and Children Delineated Painlessly
16 Years Network Experience
LExington 2-1100
Just Concluded "Eve of St. Mark"

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Thurs., 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

The Girl With "The Blue Velvet" Voice
VICKY VICKEE
Currently at Washington's Smartest Supper Club EL PATIO
9th SENSATIONAL WEEK....
Dir. WILLIAM MORRIS AGENCY

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

Heading into the Future with Radio

Music Is the Heart of Entertainment

The steady improvement in the public's musical taste makes it imperative that all those responsible for producing radio programs maintain highest musical standards. The surest way to do this is to engage artists who are the acknowledged leaders in their field, in other words, the "Famous Names in Music," listed below.

In the coming days RADIO and TELEVISION will require an endless procession of the finest singers and instrumentalists available. The public has come to expect good music artistically performed. This healthy trend has been developing slowly but, for that reason, is more certain to continue.

Columbia Concerts, ever alert to changing conditions in the entertainment world, is preparing for this new trend. As a step in this direction we are pleased to announce the appointment of

Walter Preston

as head of our Radio and Television Dep't.

Mr. Preston, a pioneer performer in radio and television, has a rich musical background and extensive experience, which we place at your disposal in solving program problems.

★ ★ Famous Names In Music ★ ★

SOPRANOS
*Rose Bampton
*Hilda Burke
*Nadine Conner
Agnes Davis
Enya Gonzalez
Florence Kirk
*Helen Jepson
Dorothy Maynor
*Zinka Milanov
Lucy Monroe
Ellen Osborn
*Lily Pons
*Bidu Sayao
*Eleanor Steber
*Maxine Stellman
*Helen Traubel
*Josephine Tuminia
*Astrid Varnay
*Marie Wilkins

MEZZO-SOPRANOS
Edwina Eustis
*Helen Olheim
*Mona Paulee
Suzanne Sten
*Rise Stevens

CONTRALTOS
*Bruna Castagna
*Anna Kaskas
*Kathryn Meisle
*Mary Van Kirk
Jean Watson

BASSES
*Salvatore Baccaloni
Paul Robeson

TENORS
*Paul Althouse
*Kurt Baum
*Richard Crooks
Donald Dame
*Emery Darcy
*John Dudley
William Hain
William Horne
Felix Knight
*Charles Kullman
*Nino Martini
*Lauritz Melchior
*James Melton

BARITONES
*Norman Cordon
Todd Duncan
Nelson Eddy
Igor Gorin
*Lansing Hatfield
*Julius Huehn
Edward Roecker
John Tyers
*Leonard Warren
*Robert Weede

TWO PIANOS
Bartlett and Robertson
Morley and Gearhart
Vronsky and Babin
Whittemore and Lowe

'CELLISTS
Marcel Hubert
Gregor Piatigorsky

VIOLIST
William Primrose

PIANISTS
Moissaye Boguslawski
Robert Casadesus
Rudolf Firkusny
Dalies Frantz
Robert Goldsand
Josef Hofmann
Ernest Hutcheson
Jose Iturbi
William Kapell
Sgt. Eugene List
Witold Malcuzynski
Mieczyslaw Munz
Guiomar Novaes
Theodore Paxson
Serge Prokofieff
Marisa Regules
Sanroma
Rudolf Serkin
Hilde Somer
Reginald Stewart

HARPIST
Mildred Dilling

VIOLINISTS
Adolf Busch
Zino Francescatti
Heifetz
Arthur Le Blanc
Yehudi Menuhin
Erica Morini
Angel Reyes
Albert Spalding
Henri Temianka
Patricia Travers

SPECIAL ATTRACTIONS
General Platoff
Don Cossack Russian Chorus (Nicholas Kostrukoff, Conductor)
Trapp Family Singers (Dr. F. Wasner, Conductor)
Bary Ensemble Piano, Flute, Violin, 'Cello

* Metropolitan Opera Ass'n.

Columbia Concerts INC.

113 WEST 57th STREET NEW YORK

From the Production Centres

IN NEW YORK CITY . . .

Peter Donald received his final citizenship papers. Donald, born in Bristol, England, has been here since he was three.... Louise Kadison has joined Air Features press agent staff.

Gerda Rozan, radio and legit actress, opens, in partnership, a millinery shop in N. Y. shortly. Actress is currently on the 'Terry and the Pirates' serial on WJZ-Blue for Quaker Oats.

Ed Rice, of the J. Walter Thompson staff, is directing 'Mary Marlin' (CBS), with Muriel Kirkland in the lead....Bill Henry has replaced Cecil Brown, resigned, in CBS' evening news summary (8:55-9)....Tom Shirley has taken over the announcing chores of the cut-ins from New York on 'One Man's Family' (NBC). Ken Carpenter continues to announce the show from the Coast.

Ed Marshall, who formerly assisted Ken Webb at B.B.D.&O. on the 'Armstrong Theatre of the Air,' has been given a show of his own, 'Let's Pretend,' which the agency handles for Cream of Wheat. He has been replaced on the 'Armstrong' setup by Jo Lyons, who was moved up from the radio copy department..Ed East and Polly began their fifth year in 'Breakfast in Bedlam' Monday (27) via WJZ. The show fills the 7-7:45 a.m. spot Monday through Friday, and has included Texaco, Pontiac, Tastyeast, Procter & Gamble and White Rose Tea among its sponsors.... Mme. Olga Coelho, Brazilian guitarist-vocalist, who broadcasts Sundays (11:15-11:30 p.m.) via CBS, will be the soloist at the Griffith Music Foundation dinner at the Robert Treat hotel Saturday (2)....'Texas Jim' Robertson, Blue Network cowboy vocalist, will do a personal appearance tour of southern film houses during October. He tees off Friday (1) at Winston-Salem.

Harriet Sorenson, secretary to Bob Landry, CBS head of program writing, upped to become one of the two secretaries of William S. Paley, network prez. Beverly Reynolds, formerly sec to director Bob Shayon, replaces as Landry's secretary. Joan Hutchins, formerly a secretary in the CBS program writing department, becomes sec to directors Richard Sanville and Alan Ward....Bob Presnell, formerly with B.B.D.&O. and previously with Young & Rubicam, has joined the Compton agency as a production supervisor....Ed Aleshire, radio director of the Kastor agency, has been commissioned and last week entered the Navy....Walter Gorman, Y. & R. staff director and father of three children, classified 1-A.... Prudential's 'Family Hour' broadcast a touching tribute Sunday (26) to the performers in USO-Camp Shows....Sandra Michael, author of 'The Open Door,' back from the hospital and scripting the serial while she recuperates at her Greenwich (Conn.) home.

Marian Shockley (Mrs. George Zachary) convalescing in Doctor's Hospital after acute appendectomy and still-birth of a son..Al Perkins, manager of the CBS program writing staff, instructing a radio scripting course at N. Y. U.....Elaine Sterne Carrington, author of 'Pepper Young' and 'When a Girl Marries,' back home after hospital session....As a freelance announcer, Hugh Conover, CBS staffer, will do the commercials on 'It's Off the Record,' 'Odd Side of the News,' Major Bowes, 'Bulldog Drummond' and 'Home Front Reporter'....Bob Stevenson honorably discharged from the Army and back on CBS announcing staff....WNYC, municipal station, got its permanent FM license, with temporary call letters W39NY. Morris Novik, the station's director, hopes to get WCNY as permanent call letters ....After being kidded by the actors on the 'We, the People' program because he was appearing as m.c. on the show without an AFRA card, Secretary Morgenthau applied for membership in the union and was given an honorary card....Advertising and Sales Council, of Charles Town, W. Va., and Winchester, Va., is the agency on the Leon Henderson show for O'Sullivan heel. As a ballyhoo stunt, those who mention the account in print are sent membership cards in the America's No. 1 Heel club, entitling them to free O'Sullivan heels for life....In a swap of assignments, Bill Bond is now announcing 'Amanda of Honeymoon Hill' and George Putnam is handling 'Lorenzo Jones'....Joan Banks is playing the title part of 'Lorenzo Jones' while Joan Tompkins vacations on the Coast.... [illegible] doing the cut-in commercial on the Philharmonic broadcasts and Sandy Becker the cut-ins on 'Radio Reader's Digest,' succeeding Lee Vines, who entered the Army....Johnny Wilson directs 'Among My Souvenirs' for CBS....Casting: Mady Christians, Bret Morrison ('David Harum'); Charita Bauer, Lesley Woods, Lamont Johnson ('Front Page Farrell'); Ellen Mahar, Charles Gordon ('Just Plain Bill'); Kenneth Lynch, Ralph Bell ('Mr. Keen'); Jackie Kelk, Warren Colston, Arline Blackburn, Mora Martin, Ralph Bunker, James Backus ('Second Husband')....Harry Ackerman (Young & Rubicam) has taken over the direction of 'Aldrich Family' and Day Tuttle has been switched from that show to the handling of the Roland Young-Cornelia Otis Skinner phase of the Dinah Shore-Bird's Eye Food show (CBS).

IN HOLLYWOOD . . .

Ransom Sherman, who used to be the kingpin on his own programs, will play the 'Wimple' role on 'Fibber and Molly' now that Bill Thompson has decided to center his radio activities around Chicago. Sherman will also essay other parts on the program....Irene Rich's Oct. 3 broadcast of 'Dear John' will mark her 10th consecutive year on the air for Welch grape juice....Pvt. Bill Morrow now attached to Lt. Col. Tom Lewis' Army Special Services at the old Fox lot on Western avenue....It's getting so that when a show's up against it for a guest name they invariably turn to Orson Welles, who is developing into quite a comic and prefers to work on those kind of shows. He'll jibe and jest with Bob Hope Sept. 28, and Groucho Marx Oct. 9....Abe Burrows, headman on the scripting and producing of 'Duffy's Tavern' for Ed Gardner, is schooling a class of raw recruits in the art of writing. He gives them 12 weeks to develop into the guys who put the funny sayings into the mouths of comics.... George Fisher batting out commercials at KHJ....Young & Rubicam is asking all its former employees now in the service to notify the agency of any change in address. A sly note in the company's mimeoed 'Grapevine' tips the reason: 'Christmas is coming'....Charles Coburn draws the first guest booking on the new Amos 'n' Andy program for Rinso, taking off Oct. 8 on NBC....Maj. Ken Dyke, former NBC ad chief, paused a few days here before crossing the Pacific.

Raymond R. Morgan, radio agency exec, improved after a heart attack ....Art Linkletter coming down from Frisco to replace Art Baker as emcee of Raleigh-Wings 'People Are Funny.' Band is being added to the program....J. Walter Thompson's Bob Colwell has gone back to New York now that the RCA is well on its way. He's one of the nicer guys the radio gang likes to have around....'Pride of the Yankees' will be at the plate for Lux Oct. 4 with Gary Cooper and Virginia Bruce as the battery ....Haven MacQuarrie's 'Noah Webster Says' gets a sustaining spot on NBC after winding up summer duty for 'Duffy's Tavern'....William Hart, ad chief for DuPont, here to talk over extended Coast origination of 'Cavalcade of America' with Jack Smalley, Wayne Tiss and Homer Fickett of the BBD&O official staff....Charles Laughton, the impersonators' delight, will tilt a lance with Charles McCarthy on that coffee show Oct. 3 ....Lewis Allen Weiss east for the Mutual board meeting....Arthur Moore coming out from New York to produce Dinah Shore program for Young & Rubicam....Chase & Sanborn show moves east for three weeks after Oct. 10 broadcast here. Roy Rogers, who'll be rodeoing in Madison Square Garden, will be on one of the shows....Fred Allen has put his foot down on guest shots while here making a picture and will eschew radio completely until he resumes around first of the year for Texaco.... KNX topped all CBS stations on that net's Bond Day by rolling up an aggregate sale of $14,385,510. One insurance company handed Gracie Allen a check for $6,000,000 (and the photographers)....Ralph Taylor, former account exec with Dan Miner agency, is new CBS sales promotion manager along the Coast.

IN CHICAGO . . .

First broadcast of a new series known as 'The Human Adventure' over WGN and MBS, produced in cooperation with the University of Chicago and the Encyclopedia Britannica, was given before a group of invited guests in the WGN main studio Thursday night (23), followed by a cocktail party at the Drake hotel....Louise Fitch, heard on several shows here, is pulling up stakes and moving to N. Y.....Kennedy Nelson, WJJD musical director since March, 1942, leaves the station Oct. 2 to join the Army. He will be succeeded by Lee Gillette, formerly program director of WAAF, erstwhile drummer and singer with the Harry Sosnick and Buddy Rogers orchestras....WBBM's 'This Is The Underground' is now being written by Lou Schofield and Ken Pattus....Muriel Bremner, of NBC's 'Lonely Women' cast, is back from a visit with her husband, Lt. James Bremner, Jr., recuperating at the naval hospital at St. Albans, L. I....Vincent Pelletier is now announcing on the 'Helpmate' show....Jack Van Volkenburg, assistant manager of CBS Western Division, Donald Roberts, Western sales manager, CBS network sales, Charles Garland, WBBM local sales head, and Shepard Chartoc, WBBM-CBS director of public affairs, greeted the opening of the pheasant season in South Dakota....June Baker, whose home management program is heard over WGN, has been awarded the Malvina Hoffman award in recognition of her work in the Red Cross publicity department here.

Station Squawks MBS Refused It World Series

Washington, Sept. 28.

James L. Fly, chairman of the Federal Communications Commission, reported yesterday (27) that he has received a complaint from WMGA, Moultrie, Ga., that Mutual refused to sell it the World Series broadcasts. This refusal, it maintains, constitutes a violation of the network rules.

Mutual argues that WALB, Albany, Ga., which has the series, covers the Moultrie area.

Follow-up Comment

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was introed by Taylor via a salute to Camp Shows as 'one of Uncle Sam's less publicized services; with an equally punchy fadeout, likewise narrated by Taylor, that kudoed CSI as 'Incorporated but unlimited.' The entertainment world's contribution to the war . . . headliners, veterans, youngsters you never heard of . . . trouping a circuit so big that it would take eight years of one night stands to get around it . . . Taking their chances with the fighting men . . . bringing fun and laughter and entertainment to the boys away from home . . . So Proudly We Hail . . . The Soldiers in Greasepaint.' Bill Adams gave a forceful interpretation in the role of the vaude juggler.

Hildegarde's show for Raleigh Cigarets underwent several personnel changes, but retained its format when it swiched into it's permanent winter spot Wednesday (15) (8:30-9 p.m.) It had been formerly heard Tuesday (10:30-11 p.m.). Harry Sosnik's orch replaced Bob Grant's and announcer Tom Shirley took over for Radcliffe Hall. Caught (22), the Sosnik combination was hep both on the melody making and question answering. Nor did Tom Shirley lag behind on his spieling chores. Hildegarde, however, was forcing some corny gags, but her song delivery and straight intros were click.

Presentations of post-war plans have been hot copy for the press, but when aired via WMCA, N. Y., Friday (24), they failed to produce any sparks. The session was a pickup from N. Y. Times Hall of the N. Y. Times roundtable discussion featuring foremost writers of plans for the post-war world. These included Clarence Streit, Hugh Gibson, James T. Shotwell, John F. Dulles, Rep. J. W. Fulbright, Ruth Bryan Owen Rohde, Ely Culbertson and Sen. Joseph H. Ball, Anne O'Hare McCor- [illegible] program after the formal speeches had been made, so it was confusing to identify each 'planner's' voice and follow the thread of the informal discussion. To make matters worse the mikes were poorly placed. To a radio audience accustomed to full-blooded, no-holds-barred air forums, this session must have sounded like a super-polite tea.

Unlike many radio shows that usher in the new season in a labored, tired manner that reflects the arduousness of a full summer run-through, the 'Take It Or Leave It' CBS Eversharp quizzer retains a freshness and spontaneity that must stand as a tribute to Phil Baker's showmanship. When caught Sunday night (26), Baker, in his role as emcee-question tosser, brought to the program the same comedic attributes that have kept 'Take It' among the top air shows of its kind. His ready witticisms in countering the inevitable 'wise guy' (few have greater ability to squelch a pest and convert it into sock laugh material); the steady flow of on-the-beam ad libs to cover up an otherwise embarrassing lull, are now standard on the Baker show, with no diminishing of its entertainment quality.

FCC Press

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Committee would see fit to conduct hearings on Commission Durr's appeal for fair play. But we can understand the reluctance of Chairman (Hatton) Sumners and his colleagues to sit in judgment upon another House Committee without special instruction from the House.

'There are at least two courses of action open to Mr. Rayburn. First, he could recognize the simple fact that Cox is unfit for the assignment and remove him.

'Secondly, Mr. Rayburn could lay the Cox case, along with Commissioner Durr's petition for a fair hearing, before the House. That body would then have to decide for itself whether its reputation should be further besmirched by tolerating the type of inquisition that radio lawyer Cox is conducting.'

Cox is a powerful factor in Southern Democratic Congressional circles and his colleagues would probably look with extreme distaste on any proposal to remove him. Cox knows this and has no intention of resigning the chairmanship. Several leading Congressional figures have admitted privately that it was an error to appoint Cox as chairman of the committee in view of the WALB charge, but they say that nothing can be done about it now. Informed opinion here does not expect that anything will be done about it.

Joker In Cox Prober's Offer

The Cox Committee offer permitting the Federal Communications Commission to put its own witnesses on the stand during the Cox probe has a joker in the deal, FCC chairman Fly told his press conference yesterday (27). As a result, he added the invitation has not gotten beyond the discussion stage.

Eugene L. Garey, counsel for the Committee, made the offer provisional on the FCC witnesses submitting their statements in advance to the Cox Committee. This, according to Fly, does not provide for a 'real hearing.'

The Committee is said to be disturbed both by the public reaction to the open sessions held thus far, and also by the sharp dissension within the Committee itself. Reps. Edward J. Hart and Warren G. Magnuson, Democratic members of the Committee, have asserted that Garey has overreached his prerogative. If and when the Committee files an interim report, Hart and Magnuson intend to present a minority report which they say will be a sizzler and which will [illegible]

AFRA's Coast Elections

Los Angeles, Sept. 28.

Los Angeles Local of the American Federation of Radio Artists will elect officers and executive board members at the annual meeting Thursday (30) and vote on an amendment to continue in office the board members who enter the armed services.

Running for office are Fred MacKaye and Verna Fulton for president; Frank Nelson and Eric Snowden for recording secretary, and George Backus and Lucile La Pointe, treasurer. Nominated for directors are: Actors—Cliff Arquette, Griff Barnett, Mel Blanc, Ted Bliss, Bob Bruce, Arthur Q. Bryan, Ken Christy, Leo Cleary, Tom Collins, Jack Edwards, Verna Felton, Thomas Freebairn-Smith, Frank Graham, Joe Granby, Kathryn Keyes, Lucile La Pointe, Forrest Lewis, Fred MacKaye, Earle Ross, Fred Shields, Hanley Stafford and Bill Wright. Singers—Ken Darby and Len Sweetland.

116 Cities to Get NAB Retail Radio Ad Plug Scheme After D. C. Meet

Washington, Sept. 28.

The NAB Retail Promotion Committee Plan, which will be launched here at the Statler Hotel, Oct. 12, is slated for display and explanation in 116 cities. Plan to plug retail radio advertising has been worked out over the past year and half by the committee headed by Paul C. Morency.

D. C. stations participating are represented by Carlton Smith, WRC; Carl Burkland, WTOP; Henry Seay, WOL; Ben Baylor, WMAL; and Bennett Larson, WWDC. Washington retailers will also take part in the Oct. 12 show.

Group of emcees for the various showings will be trained at two special schools: one in Detroit during the week of Oct. 4; and the other in New York, week of Oct. 11. They include M. F. Allison, WIW-WSAI; Lew H. Avery, NAB director of broadcast advertising; Harry Burke, WOW; Donald D. Davis, WHB; James Gaines, of NBC; Arthur Hull Hayes, WABC; Kingsley F. Horton, WEEI; Walter Johnson, WTIC; John Nell, WOR; John M. Outler, Jr., WSB; Clyde Pemberton, KFJZ; William C. Roux, NBC; Frank Webb, KDKA; Frank P. Wright, of the San Francisco Retail Radio Bureau; and E. Y. Flanigan, WSPD.

RADIO CLOWNS SUSTAIN 3-YR. TRENDLE BURNUP

Detroit, Sept. 28.

What is probably the longest burnup on record has been kept going for three years as a gag by Joe Gentile and Ralph Bingay in their three-hour morning stint via CKLW, just across the river from here.

The two characters, who burlesque about everything on the air, tossed in a takeoff on 'The Lone Ranger' back in 1940, utilizing the music and galloping hoofs sound effect that is the serial's identification.

They are reported to have got a scorching letter from George W. Trendle, owner of WXYZ, warning them that they were open to prosecution for using the serial's musical trade-mark. However, the two comics checked with the studio counsel and were advised that the William Tell Overture, used as the Ranger's musical cue, was in the public domain and that there was no copyright on a hoofbeat sound [illegible]

The result is that the team has kept the Lone Ranger's musical identification as 'a running gag' through their daily programs, currently using it to bring on Val Clare, the news commentator, who follows them. They give a good two minutes of William Tell music and hoofbeats—with plenty of impudent advice—before the calm, unruffled voice of Clare picks up, presumably after a wild ride.

FCC Okays MBS' Tying In of 2 Mex Stations

Washington, Sept. 28.

The Mutual network was given permission by the Federal Communications Commission today (Tuesday) to tie in its hookup of 206 outlets with two Mexican stations, XEOY and XEOI, both part of the Radio-Mils network. The chain will be allowed to supply both commercial and sustaining programs to the Mexican stations, and will also be able to pick up Mexican shows for airing in the U. S.

It's understood to be the first time the FCC has permitted an international arrangement whereby the entire contents of American schedules might be carried outside the country. In existing deals for the pumping of U. S. programs to Canada, it's explained, certained portions of the shows are eliminated.

Portland Stations Blaze

Portland, Ore., Sept. 28.

The studios and control room of stations KGW and KEX in the Oregonian building were destroyed by fire at midnight Thursday (23), with loss estimated at $75,000.

Employees of the stations and of the newspaper working on the eighth and ninth floors were forced to flee down the fire escape as smoke and flames blocked escape by stairway and elevators.

By daybreak the staffs of both stations were located in the new studios and offices of KWJJ three blocks away.

Decca Delays Signing AFM Deal Pending Gov't Ruling on Taxes

Formal signing of the agreement between Decca Records and the American Federation of Musicians, under which Decca is to resume recording after a 13-month ban imposed by the American Federation of Musicians, has been held up awaiting the Treasury Department's reaction. Decca assertedly is seeking to determine whether it will be in the position of being forced to pay an income tax on the money it has agreed to pay the AFM. Since union incomes are not taxable and the bandleaders to whom the 'royalties' will be paid and who, in turn, will be taxed for it by the AFM, also are not taxed by the Government for union dues and assessments, Decca wants to learn who will be responsible.

Meanwhile, Decca is going ahead with plans to record its top bands and artists. Glen Gray, whose band is finishing a run Saturday (2) at the Pennsylvania hotel, N. Y., and will be out of town thereafter, is scheduled for a six-hour recording session tomorrow (Thursday). It had received permission from the AFM to proceed with recording pending the final signaturing of the part.

While rumors were circulating around N. Y. the latter part of last week that various hitches had developed and that the agreement would not be finally consummated, Jack Kapp, Decca's head, accompanied by Herman Starr, head of Warner Bros.' music firms, left for Hollywood, Friday (24). He went west to record Bing Crosby and, while nothing definite is known, he will probably record Jimmy Dorsey, now on the Coast also. Star is on the Decca board.

Meanwhile, Columbia Records and RCA-Victor, who apparently are moving together on the situation as it applies to them, have not had any talks with Petrillo. Executives of both have been having frequent meetings the past week (Columbia had another Monday (27) with officials of Columbia Broadcasting, parent company), but neither will do anything until the Decca situation is finally cleared.

However, both Columbia and Victor are preparing to get underway in the future. Columbia, Monday (27), put Axel Stordahl, its new recording director [illegible] Mitch Ayres, who was inducted) on the payroll, and Victor executives have been talking to bandleaders about material to record if and when the break comes.

WLB Hearing Delayed

Arthur Meyer, chairman of the three-man War Labor Board Panel, hearing the Petrillo transcription dispute, informed the transcription companies at Monday's (27) session that the board will reserve decision on their request for an interim order sending the musicians back to work

(Continued on page 41)

AFRA's Royalty Ideas

The American Federation of Radio Artists may attempt to collect a fee on disc sales for itself from phonograph record and transcription library manufacturer after the American Federation of Musicians proves successful in establishing that sort of principle with the recording industry.

Henry Jaffe, counsel for AFRA, is reported stating that he saw no reason why his organization, which controls many recording vocalists, should not be entitled to the same sort of fund now being sought from recorders by the musicians union.

Musicians, Hotels In Philly Truce

Philadelphia, Sept. 28.

Local 77, American Federation of Musicians, called an armistice over the weekend in the dispute over new contracts which led to a walkout of musicians at the Adelphia, Ritz-Carlton and Bellevue-Stratford hotels last week. Under the truce, the hotels agreed to place in escrow the difference between the old and new scales ($12 per week) pending a decision on the question of jurisdiction by the War Labor Board.

The union contends that the WLB has no control over the matter of increased compensation because the musicians are in the nature of 'independent contractors.' The hotels claim the tooters are 'employees,' pointing out that they (the hotel managements) pay social security taxes for bandsmen.

The increased scales were ordered by the union when the hotels along with topflight niteries were placed in a 'A-A' classification, raising minimum for musicians from $60 to $72 a week per man.

The bands walked off the stands last week (18) when the hotels refused to pay the new scales claiming they were forbidden to do so under the President's 'hold-the-line' order. The musicians had been working on an extension of the old contracts which had expired Labor Day.

Blue Building More Grief for Maestros In Setting Own Orchestra

Blue Network's search for house musicians is providing another thorn for name leaders hampered by the draft. Many sidemen at present sitting in with top bands have sent in applications to the Blue, along with some 500 other musicians, including first string longhairs from the Boston, Philadelphia and Philharmonic Symphonies.

Blue needs at least 25 musicians to fill its roster when it breaks from NBC within the coming month. At first it was thought that the men who had been playing both Blue and Red shows would subdivide, but NBC's decision to keep the men who have been playing the NBC Symphony, numbering close to 100, caused the Blue to go outside for new men.

Contract with the Musician's Union calls for a minimum of 65 men per network, with scale at $125 per week per man for four hours a day, five days a week.

Col. Wants McIntyre Solo; Asks He Drop Band

During his recent work on a film for Columbia Pictures, Hal McIntyre was asked by officials of that company to give up his orchestra and sign a solo contract. Tests were made of the leader following completion of work with his band for a Columbia musical and the offer resulted.

Now back in N. Y., where he opened at the Hurricane, N. Y., Friday night (24), McIntyre has turned down Columbia's offer. Given a 1-A classication by his draft board, he has been deferred until his wife undergoes a needed operation.

Army Calls Barron

Blue Barron reported for an induction physical in N. Y. yesterday (Tues.) morning. Leader left his band early Monday (27) evening at Oswego, N. Y., from where it played a Coca-Cola broadcast without him.

Barron has been on the road during recent weeks, playing theatre and one-night dates in the south and midwest.

USO to Route Bands Up to 16 Men Overseas

USO-Camp Shows Inc. has received permission from the War Department to ship orchestras up to 16 men overseas to entertain U. S. troops in various fields of action. This okay has been communicated to the members of the agency band committee, which works with the USO in booking bands into service camps in the U. S., and the committee members are now sounding out leaders on the idea.

It's said that several tentative okays and at least one definite yes, from Abe Lyman, have been secured from name leaders.

Lyman, when making the hop, will take 10 musicians and vocalist Rose Blaine.

Garber Says Marion Incident Was Result Of a Misunderstanding

Jan Garber says he was the victim of an error in Marion, Ind., last week. He denies that he willfully refused to allow WAVES Specialist Genevieve Sullivan, sister of the five Sullivan brothers, on the stage with him at the Paramount theatre there. Another report that he was barred from all B. & K. theatres as a result of the dispute is also denied by him, and this assertion is backed up by B. & K. officials.

Garber, now at Frank Dailey's Terrace Room, Newark, claims his patriotism cannot be questioned in view of the numerous bond drive and camp appearances he has made with his band in the past couple [illegible] this way east. He says the Marion dispute arose during a heated argument over his being booked on percentage terms by the theatre on the same day the Ringling Bros.' circus was playing Marion. During a discussion over this, the house manager, Frank Newell, is claimed to have said, 'We have something we want you to do.' Garber assertedly answered, 'Hold it until later,' and claims he never knew the 'something' was the WAVE until after the first show, when he sent someone to the front of the house to find out what was wanted of him. Messenger was told not to bother, that everything was taken care of. Garber claims it wasn't until later in the day he found out Miss Sullivan was put on between stage shows to speed an enlistment drive, sponsored by the town's newspaper, which made much of Garber's supposed derelictions.

Paramount officials, however, claim Garber was correctly informed that Miss Sullivan was present and of her purpose, but the leader refused to put her on with him in front of only 30 patrons. Leader ascribed the lack of an audience to the circus being in town, and bet Newell $5 that he wouldn't go into the percentage figure. He lost the bet.

Garber points out that he did a bond drive show in Springfield, Ill., prior to Marion, staged entertainment for the Navy at Terre Haute and did similar appearances in South Bend and Joliet. He asserts he personally knows the father of the Sullivan brothers, who were all lost when their warship was sunk in the South Pacific, and wouldn't have refused to work with her had he realized she was scheduled.

Spivak's U. Film

Charlie Spivak's orchestra has been signed by Universal Pictures for a spot in Three Cheers for the Boys,' which goes into production sometime in October. Spivak recently finished work for 20th-Fox on 'Pin-Up Girl,' and is now at the Palladium Ballroom, Hollywood.

Film for 20th was the band's initial picture work.

AFM Balks At Agcys.' Plan to Get Indie Contractor Status for Bands

Agency executives who worked together recently to secure expense exemptions before 20% tax deductions from bandleaders' salaries, filed a request with the Treasury Department a short time ago for full independent contractor status for name leaders, and a plan on which it might be worked out. Last week, the American Federation of Musicians, which has consistently opposed any attempt to disturb its Form B contract, issued a 39-page rebuttal to the agency men's plan. This was sent the Treasury and mailed to all band agencies.

Committee's idea, briefly, calls for all orchestras, cocktail units, etc., composed of eight men or less to continue working under Form B's protection, which makes the buyer of a band the employer and liable for social security payments. For all leaders with bands above eight men, however, the committee seeks independent contractor status with 10% added to contract prices to cover costs of paying their own social security and other items they may be assessed, as employers.

Clipped to this plan the agency men filed a list of approximately 100 bands handled by Music Corp. of America, General Amusement Corp., William Morris agency, Fredericks Bros., Consolidated Radio Artists, all over eight men and which were classed as 'name bands.'

In its long rebuttal to the Treasury the AFM pointed out that 'name' band members constitute only 2% of the full membership of the union. It explained that the remaining 98% are musicians on small jobs, controlled directly by the owners of the jobs on which they're hired. A table showed that in one-week (not designated) a total of 1,502 single engagements were played by non-name orchestras in 10 cities, involving 1,502 men. Another table showed that there were 7,550 men involved in fulfilling 1,328 steady engagements in the same number of principal cities.

Most of the AFM's pamphlet took the path partially outlined above, contending that the non-name musician would be hurt by any independent contractor classification. It seemingly ignored the agency committee's claim that its plan called for continuance under Form B of all combinations less than eight pieces.

Treasury has made no official comment so far on either the agency men's plan or the AFM's rebuttal.

Stordahl to Maestro Sinatra's Radio Accomp

Axel Stordahl, Frank Sinatra's arranger and recording director for Columbia Records in N.Y., will baton a 28-piece studio orchestra on Sinatra's CBS 'Broadway Bandbox' sustainer, when it shifts to Sunday nights beginning Oct. 10. Sinatra is being placed in the 8 p.m. spot by CBS to buck NBC's Edgar Bergen-Standard Brands show.

Beginning with the Oct. 10 show, CBS may place Sinatra's broadcast in a smaller studio in its main building. This move would be made to avoid the interruptions Sinatra has experienced recently on other shows, due to the over-exuberance of young female fans.

Blue Eases Up On Band Remotes

Blue network, heretofore restricted in its remote band pickups by its refusal to go into a spot serviced by another network, has dropped that barrier and is seeking as many top band connections as it can get. It had installed a wire at the Commodore hotel, N. Y., to air Vaughn Monroe's orchestra, which opens there tomorrow night (Thurs.), and later dropped it because of complications which developed when it tried to take time from the Biltmore Hotel, N. Y., to give to Monroe. However, the net has several other spots set, including the Pennsylvania hotel, N. Y., which will have Tommy Dorsey's band after Sunday (3).

For the past several years the Blue, while connected with NBC's Red net, refused wires to any spot with other network affiliations. It pulled its plugs on Frank Dailey's Meadowbrook, Cedar Grove, N. J., when that roadhouse was open, because Dailey refused to drop other nets and acted likewise in several other instances.

Mrs. Kramer Switches From Famine to Feast In Bands for Lincoln

Mrs. Maria Kramer, operator of the Lincoln hotel, N. Y., has had considerable difficulty finding a band for that spot, but now has so many she will use two bands in the Lincoln's Blue Room at one time. She signed Georgie Auld's new outfit to replace Henry Jerome tomorrow night (Thursday) for eight days, after which a completely [illegible] band under Justin Stone [illegible] studio pianist, [illegible] later (15) To[illegible] doing the ev[illegible] Stone does the [illegible] week. Both stay until Louis Prima opens Nov. 5.

Pastor had been set to open the Lincoln on the 15th, but the Paramount theatre, N. Y., where he'll start on the 13th, discouraged doubling between the two jobs because it felt the band would have too much of a load to carry and its theatre work might suffer. In addition, normal show schedules might have to be disrupted to allow for the hotel work. Since the supper sessions at the Lincoln don't begin until around 11 p.m., the newer arrangement is okay.

Jerome, whom Auld replaces in the Blue Room, shifts over to the Commodore hotel, N. Y., for two weeks with Vaughn Monroe's orchestra, which opens the same night. Jerome will be relief for Monroe, whose band is now at the Paramount theatre and will be for two more weeks. Auld was originally scheduled to spell Monroe at the hotel, but was later switched to the Lincoln. His new band debuted at the Tic-Toc Club, Boston, two months ago.

Stone's band is not yet organized completely. Leader has his key men, however, and will go into rehearsal later this week. He's been signed to General Amusement

JERRY WALD TOOTERS BALK AT SALARY CUT

Undetermined number of sidemen in the Jerry Wald orch, which closed yesterday (Tuesday) at the Roxy theatre, New York, handed in their notice last week (23) when Wald tried to cut salaries of all the members of the band. According to one sideman, the proposed cuts ranged anywhere from $15 to $40 per man and at least half a dozen handed their notice and won't leave town with the band.

According to Ted Alabaster, manager of the band, cut came as an agreement between Wald and the men. The band is slated to go into the College Inn, Hotel Sherman, Chicago, Oct. 8. Agreement, according to Alabaster, is for musicians, when playing a location spot where the band usually loses money, to take a cut. He stated, however, that the cut was in the vicinity of $5, not the $15 to $40 claimed by the sidemen.

Hampton, Basie Will Be in N. Y. Competish

Lionel Hampton's orchestra goes on its first N. Y. location date Oct. 28 at the Famous Door, N. Y., which is moving to a new, 500-capacity room on that date. Hampton is in for eight weeks and will buck Count Basie's orchestra most of the way. Basie moves into the Lincoln hotel, N. Y., Nov. 5; it has been some time since two Negro outfits of this calibre have opposed one another in N. Y.

John Kirby's six-piece combination has been booked with Hampton for the Famous Door. This group was set some time ago to double from the show 'Bright Lights,' which recently closed two days after opening.

NAB 3 AS EXTORTERS IN DET. JUKEBOX RACKET

Detroit, Sept. 28.

Three arrests have been made and four other men are being sought on warrants charging extortion in what Prosecutor Charles L. Wilson, of Oakland County, charges was an attempt to 'organize' jukebox operators of Oakland, Wayne, Macomb and Monroe counties, the heavy-populated area in and around Detroit.

Wilson charged that the men were using 'high-power' tactics to bring about an organization which could handle 'commissions' from jukebox operators and wield force in determining what could get into the machines.

Held on the extortion charge are three Detroiters, Neil Holland, Sam Ciarmitaro and John Mahaz with two other men sought in Detroit and one each in Monroe and Macomb counties. It's estimated there are upward of 1,800 jukebox operators in this metropolitan area.

Astor Into Pelham Heath

Bob Astor's band was hurriedly bought latter part last week to replace Sandy Spier's at Pelham Heath Inn, N. Y. Astor opened last night (Tues.); it's his first date in N. Y. He's a former Los Angeles radio station record-jockey.

Spier's band disbanded after closing the spot Sunday (26).

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers)

1. Sunday, Monday, Always (6) (Mayfair)	Bing Crosby / Frank Sinatra	Decca / Columbia
2. Paper Doll (16) (Marks)	Mills Bros.	Decca
3. Pistol Packin' Mama (8) (Marks)	Al Dexter	Okeh
4. Put Arms Around Me (6) (Broadway)	Dick Kuhn	Decca
5. You'll Never Know (15) (BVC)	Dick Haymes / Frank Sinatra	Decca / Columbia
6. It Can't Be Wrong (16) (Harms)	Dick Haymes / Willie Kelly	Decca / Hit
7. I Heard You Cried (3) (CLP)	Harry James / Dick Haymes	Columbia / Decca
8. In Blue Evening (11) (Shapiro)	Sinatra-T. Dorsey	Victor
9. In My Arms (9) (Saunders)	Dick Haymes	Decca
10. People Will Say In Love (1) (Crawford)	Hal Goodman	Hit

OTHER FAVORITES

(These records are directly below first 10 in popularity)

All Or Nothing at All (16) (Leeds)	Sinatra-James	Columbia
Dig Down Deep	Tommy Dorsey	Victor
Goodbye Sue (Jewel)	Perry Como	Victor
Slip of the Lip	Duke Ellington	Victor

Sherwood to Reopen Met, Philly Ballroomer

Bobby Sherwood's orchestra will reopen the name band policy at the Met Ballroom, Philadelphia. He opens there Oct. 4 for 10 days. No one has yet been booked to follow at the spot, which had been forced to postpone its fall resumption of name outfits by its inability to secure a band.

Sherwood becomes another in the string of white bands to play the Apollo, N. Y. Negro nabe house, opening there Dec. 3. He's also down for a colored hop at the Renaissance Ballroom, N. Y., Oct. 20.

Jack Teagarden, Ill, Will Disband for 5 Wks.

Jack Teagarden will temporarily disband his orchestra Friday (Oct. 1) to take a five-week rest to recuperate from ptomaine poisoning picked up in Dallas recently. Leader was playing the Majestic theatre there and missed four days of the week due to illness. He will break up after playing at San Antonio.

Teagarden was recently cited for failing to report to his N. Y. draft board, which has apparently been seeking him for induction.

Stanley Dennis, sax player with Glen Gray's orchestra, underwent treatment in N. Y. Monday for removal of kidney stones. He's okay.

Musicians Hitchhiking At Maestro's Expense

Pittsburgh, Sept. 28.

As if they didn't have enough troubles already, a new headache has cropped up for the touring bandleaders these days. That's the racket of musicians wiring from distant points that they're available, but only if transportation is furnished, and then turning in their notices a week or two later because, it develops, they merely wanted to thumb a free ride back into home territory in the first place.

A maestro who has been playing this district for last two weeks had a couple of such experiences recently. When one fellow he knew to be an A-1 man wired him from Texas and another from far west that they were open, but demanded that he shell out for their transportation, leader grabbed at the opportunity. Both boys reported and a few days later slipped the maestro their notice.

Upon further investigation, he discovered that they had no intention at all of sticking with his band, but only wanted to get back east. He's been pondering whether or not to take up the matter with the musicians union, although realizing it would probably be useless since the tramp musickers do stick around long enough to work out a notice.

No Excuse for Riot

Memphis, Sept. 28.

Two hundred Memphis women waited until midnight at the Municipal Airport in vain the other evening for a peek at Frank Sinatra. Latter's p.a. had wired the local press that the swoondoggler would be passing through by plane and might be seen for a brief moment by his worshippers.

But somebody had a higher priority than Sinatra. He was left waiting somewhere at an airport. So were 200 Memphis women.

WASH. IS GIVEN IDEA OF TOP TOOTERS IN ARMY

Washington, Sept. 28.

Line-up of enough sweet and hot musicians to make drought-threatened orchestra row drool was offered to the D. C. public past two weeks in the six service bands which hit it up for the big Army 'Back the Attack' bond show.

Playing daily at the show was the 4th Medical Regiment Band of Camp Pickett, Va., under the baton of Pvt. Marino Beatrice, former trumpeter for Johnny 'Scat' Davis. In the group are: Al Cardello, ex-San Carlo Opera Co.; Chuck Wells, trumpeter with Sonny Dunham and Tommy Reynolds; Arthur Mineo, who handled trumpet and string bass with Charlie Barnett, Paul Tremaine and Buddy Raye; Orlando Gaspar, former tenor sax for Tony Pastor; Meyer Richman, pianist for Will Osborne and Buddy Rogers; William Blevins, who played the skins for Larry Clinton, and Napoleone Cerminera, Jan Savitt's old trombonist. Boys also form a dance orchestra for the G. I.s at Camp Pickett. Practically all of them carried cards in the AFM locals in New York, Boston, New Haven and Hartford. Popular vocalist working with this group at Pickett is Corp. Jerry Pavelchek, who sang with Ben Yost's 'Vikings' as Jerry Pavel.

Doing a two-a-day at the Army show was the WAC band from Daytona, Fla., 37 pieces under Sgt. Celia Merrill. Included a number of gals out of professional music, such as Ruth Steiner, who played with the New York Women's Symphony orchestra and with Ina Ray Hutton and Rita Rio.

Two Memphis Bands Open Minus Maestro

Memphis, Sept. 28.

Two orchestras started engagement here the past week minus their maestri, both now in the armed forces.

Colie Stoltz' local band opened its regular Fall season at the Mid-South Fairgrounds' Casino Ballroom on Saturday night, its second since Colie entered the Army. Outfit still uses his name, cuts him in on the earnings.

Chuch Foster's orch bowed in at the Claridge Hotel's Magnolia Roof Gardens for its first session anywhere since Foster's induction at Ft. Meade, Md. Ray Robbins, vocalist, is fronting the outfit, which continues to employ Foster name.

Original plan was to have the band led by Harry Lewis, its manager-arranger, who had been figured 4F for the duration because of his six-feet-four-inches that are 35 pounds underweight. But the Army changed its mind. Instead of rejoining the band as batoneer, Lewis wired Foster at Ft. Meade 'Move Over, Chuck' and donned khaki likewise.

Dean Hudson, on Inactive Service, Back in Band Biz

Dean Hudson is currently sitting in with the new Tommy Dorsey band. Although he'll probably open with Dorsey at the Hotel Pennsylvania, N. Y., Oct. 3. Hudson is looking for a band of his own preparatory to stepping out on his own in the near future.

Jerry Kennelly is slated back as Hudson's personal manager. He recently got out of Army and has been listening to set combinations with a view toward taking one over.

Olsen's Quick Repeat

Pittsburgh, Sept. 28.

One of quickest repeat engagements on record here for a band has just been chalked up by the George Olsen outfit at Vogue Terrace, 1,000-seat theatre-restaurant in East McKeesport. Booked in for two weeks, an engagement which ends Thursday night (30), Olsen will be brought back for another fortnight beginning Oct. 15.

In meantime, Mal Hallett will follow him in for two weeks, and Richard Himber has been booked into Terrace, also for a fortnight, after Olsen's second engagement.

POWELL'S NUPTIALS

Teddy Powell will be married today (Wed.) at Milwaukee to Marguerite James, ice-skater, who was a member of the line in the last blade revue at the Biltmore hotel, N. Y. Powell's band is currently playing at the Riverside theatre there.

Pair were supposed to have been wed last Saturday (25), but difficulties over a license postponed it.

Going Bigger Than Ever

A NATION WIDE SONG HIT

PUT YOUR ARMS AROUND ME HONEY

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Lucky Strike—Sixth Successive Week
Coin Machines—One of the Ten Best Sellers
One of the first ten MOST PLAYED SONGS
One of the first ten BEST SONG SELLERS

★

BROADWAY MUSIC CORPORATION
1619 Broadway, New York 19 NEMO ROTH, Prof. Mgr.

Michigan (United Detroit) (4,000; 55-75) — 'Mr. Lucky' (RKO) and 'High Explosives' (Par). Strong $27,000. Last week, 'Above Suspicion' (M-G) and Will Osborne orch and others, on stage, beat expectations with socko $48,000.

Reprinted from *VARIETY* issue of Sept. 15, 1943

GENERAL AMUSEMENT CORP.
NEW YORK • CHICAGO
LOS ANGELES

Bands at Hotel B. O.'s

(Presented herewith as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Lani McIntire*	Lexington (300; 75c-$1.50)	85	2,225	150,325
Johnny Long	New Yorker (400; $1-$1.50)	10	2,150	22,625
Glen Gray	Pennsylvania (500; $1-$1.50)	9	2,400	22,050
Leo Reisman	Waldorf (550; $1-$2)	12	3,000	36,925
Henry Jerome	Lincoln (275; $1-$1.50)	6	850	5,400
Tommy Tucker	Astor (750; $1-$1.25)	3	3,225	10,875

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Williams keeping business just few hundred from absolute capacity with excellent 8,600.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel keeping patronage up to customary fine average of 4,500.

Les Brown (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Brown's popularity and Loop crowds helped chalk up big 6,500 count.

Eddie Oliver (Marine Room, Edgewater Beach hotel; 1,100; 50c and 75c cover charge plus $1.25 min.). Oliver a good draw here and responsible for fine 7,300.

Neil Bondshu (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Combination of Bondshu and Dwight Fiske accounted for very good 3,500.

Location Jobs, Not in Hotels

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese, sharing honors with Gertrude Neisen, doing all the business the room can handle; 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza, having built up a nice following here, holds patronage to fine 5,000.

Inside Stuff—Orchestras

Anent the recent independent attitude of musicians, one w.k. leader who employs a large number of tooters has had his long-established 'big happy family' atmosphere shot full of squawks by his orch members. Organization long has been noted for its loyalty to the leader, in spite of not overjuicy salaries. Recently a contingent yelped to the union about the long rehearsal and stage-show hours, and won a reduction of rehearsal and show time.

It is understood that the leader has taken a highly personal attitude and speaks to few of the 'offending' musicians, claiming to be deeply hurt after all these years as a steady employer. Several members point out that real reason such long rehearsal hours were required was because of the unequal ability of the players. A few were topflight, requiring a minimum of time to master the intricate scores. Less talented members, in the majority, had to woodshed them the hard way, hence the rebels burned at the nerve-tearing chore of sitting through endless repetitions of passages they could play with their eyes closed. Leader is reported to have expressed complete 'disgust' with this new trend of disloyalty, but up to now hasn't decided to pull a Tommy Dorsey, as recruiting musicians is now in the same class as rounding up a good cook. One musician suggested that more dough would make the job more fun, but the leader reportedly prefers to sulk.

Milt Ebbins, manager of Count Basie's orchestra, is widening his songwriting activities. He sold a tune turned out in collaboration with lyricist Ralph Freed to Metro recently, titled 'Song of the Casbah.' In addition, he has 'Git It' with Leeds, 'Dance of the Gremlins' and 'Bagdad Boogie,' with Bregman-Vocco-Conn. Ebbins was the writer, with Harry Nemo, of 'Hip Hip Hooray,' which Robbins plugged earlier this year. He is an ASCAP member.

Babe Rhodes, just 4F'd by his draft board on account of perforated eardrum, opens with his band at Bill Green's, Pittsburgh, Friday (1) for a month's stay, replacing Tommy Carlyn outfit.

Irene Daye, former vocalist with Gene Krupa and wife of late Corky Cornelius, trumpeter, returns to singing with Charlie Spivak's orchestra at the Palladium Ballroom, Hollywood, Oct. 6.

Band Review

JAN GARBER ORCH (16)
With Liz Tilton, Bob Davis
Terrace Room, Newark, N. J.

It's difficult to analyze, but virtually every band that has in the past changed its style from sweet to swing went to the other extreme so completely that they out-blast the swing bands. Garber's is like that. Once termed a 'mickey mouse' outfit, it is now a powerhouse of brass and beat. Until the pendulum swings back slightly and the group settles into a more flexible groove, it isn't wise to sit too close.

However, while it's much too loud, Garber's new combination composed of six evenly divided brass, five sax, four rhythm, is a fine band. Its performance here at Frank Dailey's spot, its first in a long time in the east, was generally excellent. It has a biting brass team, full-playing reeds and strong rhythm, all of which is directed well by Garber. Garber, as with several other maestros lately gone swing, may have trouble surrounding himself with the youngsters so necessary to the success of a swing band. It has been repeatedly demonstrated that the kids want someone to idolize before a band hits b.o. heights, and their object usually is an instrumentalist leader. Garber doesn't bother with playing any longer. His fiddle has been shelved.

Garber's outfit has few faults. Perhaps the main objection musically is a drummer who's slightly monotonous. He keeps a good beat, however, and with remaining members of the rhythm section maintains a dance tempi that an opening night crowd found very attractive. Another fault was that almost every tune, even during dinner, was a heavy swing piece. Better pacing is a must.

Garber has several arrangers and the stuff they turn out is almost all good. He has an arrangement of 'Smoke Gets in Your Eyes' that's exceptional. However, frequently the band used things that lacked shading and color, putting the brass constantly on the attack and consequently, combined with the lack of pacing, the band began to become tiresome.

Liz Tilton, sister of Martha Tilton, came east with Garber. She's cute, hasn't too strong a voice, but sells herself excellently and for this reason is a definite asset. Bob Davis, baritone, does a good job on the Sinatra type of ballad. *Wood.*

Decca Selling Records In Block-Booking Style

Decca Records is employing a selling plan with coin machine distributors apparently designed to rid its shelves of as much old, unsold material as possible. It's claimed by several distribs that to secure 50 pressings of current discs they must buy 50 copies selected by Decca itself over which the distributor has no control.

This practice may not be national, but it has been applied at least in the N. Y. area.

Gould Hot $65,000, Lunceford Solid 33G, N.Y.; Armstrong Big 30G, Hub

(Estimates for This Week)

Louis Armstrong, Boston (RKO Boston; 3,200; 44-99)—Plus Johnson and Foster, Joyner and Foster, others, on stage, 'Sky's the Limit' (RKO). Armstrong hasn't been around here for some years. He's definitely the factor in forte $30,000.

Gracie Barrie, Newark (Adams; 1,950; 35-99)—With 'Corregidor' (PRC). Stage support lacks name value, so take of $15,000 is good, film also being rated lightweight.

Benny Carter, Los Angeles (Orpheum; 2,200; 40-65)—With 'Scream in Dark' (Rep). Carter's band, plus Harold Nicholas, Ben Carter and Mantan Moreland. Nice $18,500.

Shep Fields, Chicago (Oriental; 3,200; 28-69)—With 'Honeymoon Lodge' (U) (2d run). Dandy $22,000.

Morton Gould, New York (Capitol; 4,820; 35-$1.10)—With Allan Jones and Henny Youngman in person, and 'Johnny Come Lately' (UA). Stage complement giving neat support to picture, with initial week looking strong $65,000 or better.

Sammy Kaye, Philadelphia (Earle; 2,768; 35-85)—Plus 'Gals, Inc.' (U). Good $23,000, almost all on Kaye's boxoffice draw.

Jimmie Lunceford, New York (State; 3,450; 35-$1.10)—With 'Adventures of Tartu' (M-G). Lunceford credited with providing stout stage support in attaining take of $33,000 or over, very good.

Abe Lyman, New York (Strand; 35-$1.10)—With Jerry Lester on stage and 'Watch on Rhine' (WB). Now in fifth-final week, fairish $30,000.

Herb Miller, Indianapolis (Circle; 2,800; 30-55)—With Ann Corio, Eddie Foy, Jr., on stage, and 'It's a Great Life' (Col). Draw of well-known acts helps band to fast $15,500 start on first appearance here.

Vaughn Monroe, New York (Paramount; 3,664; 35-$1.10)—With 'Lady Takes Chance' (Par). Finished second stanza last night (Tuesday) at $70,000, big, and holds further. Combo of Monroe and picture is nice draw.

Tony Pastor, Washington (Capitol; 3,434; 30-75)—Plus 'Swing Shift Maisie' (M-G). Nifty $25,000.

Dick Rogers, Pittsburgh (Stanley; 3,800; 30-75)—With Merry Macs and 'Fallen Sparrow' (RKO). Rogers is no name here and Merry Macs don't have sufficient rep here either. Result will be weak $16,000, or near, poorest figure in months at this house, which lately has been a big money-maker.

Jan Savitt, Providence (Metropolitan; 3,200; 36-59)—With 'Unknown Guest' (Mono). Steady $7,000 for three-day weekend.

Joe Venuti, Minneapolis (Orpheum; 2,800; 40-55)—Plus 'Background to Danger' (WB), and Connee Boswell on stage. Miss Boswell is the b.o. magnet. Forte $17,000.

Jerry Wald, New York (Roxy; 5,886; 55-$1.10)—With Carole Landis, Paul Draper, in person, and 'Holy Matrimony' (20th). For second-final week ended last night (Tuesday) gross held up potently at $69,000. First week was stout $86,000. Show was originally booked for only two frames due to backed-up product.

Decca-AFM

Continued from page 39

pending the signing and publication of the Decca-AFM pact today (Wednesday). In the meantime, he granted a two-day adjournment requested by Sam Friedman, AFM attorney, but reserved the right to call back the disputants if the board should take immediate action on the transcription companies' back-to-work demand.

Friedman's report that the pact was not yet complete, and his subsequent request for an adjournment, roused A. Walter Socolow, transcription companies' counsel, into an attack on the Decca-AFM agreement.

He declared that one party (Decca-World) has been made a favorite of the union and is allowed to make recordings, thereby placing the other companies at a disadvantage, and denounced the pact as the rankest form of discrimination. Then asked the panel to recommend to the WLB that it order the union musicians back to work.

Friedman pointed out that the union would issue such order itself if the transcription companies accepted the same agreement worked out with Decca, adding that the companies do not want this. They want, he said, to be abl to go ahead and build up a backlog of records within a week that would last them a year.

Meyer asked whether it would be okay with the AFM if the companies agreed to confine themselves to manufacturing an ordinary compliment of records, and Socolow stated that the companies have no desire to create a backlog; they would be willing to accept a quota fixed by the WLB panel. Friedman turned down both suggestions, pointing out that the companies know the terms of the Decca-AFM pact. This was denied by Socolow.

Following this verbal exchange, the board and transcription companies went into an executive session, after which the adjournment and reserved decision policy were announced. Hearings resume today (Wednesday) at 10:30 a.m.

Bing and Andrews Wax

Hollywood, Sept. 28.

First to record for Decca since ban lifted by Petrillo were Bing Crosby and Andrews Sisters. They harmonized for four sides at recording studio yesterday (Monday).

From Sonja Henie's Biggest 20 CENTURY-FOX musical—WINTERTIME-
comes the hit of the day!

LATER TONIGHT

Lyric by LEO ROBIN Music by NACIO HERB BROWN

Sung by WOODY HERMAN in the picture

ROBBINS MUSIC CORPORATION • NEW YORK • MURRAY BAKER, Prof. Mgr.

BACK THE ATTACK! BACK THE THIRD WAR LOAN!

74% of ASCAP Writer Money Okays Extension; Robbins, Berlin Still Out

The ASCAP management reported Monday (27) that 74% of the writer money has committed itself to a 15-year extension of contract and that the only two major publisher members that have not as yet submitted signatured agreements are the Metro-Robbins group and Irving Berlin, Inc. The extension proposition, which binds the members to the Society, until Dec. 31, 1965, becomes operative with the approval of those members representing 80% of the royalties distributed by ASCAP.

As a condition to signing the extension agreement, Metro asked ASCAP to give it a letter guaranteeing that no other publisher would receive special terms. Such a letter has been furnished Metro, and it is understood that the M-R extensions will be turned in to ASCAP on the return to New York of David Bernstein, Metro treasurer, who has charge of the matter.

JACK JOY RESIGNS FOR MUSIC WAR COMM. POST

Washington, Sept. 28.

Jack Joy, civilian director of music for 'The Army Hour' for the last two years, leaves Friday (1) to become Coast executive secretary for the Music War Committee of the American Theatre Wing. Oscar Hammerstein, 2d, heads the committee in New York.

Before joining the War Department, Joy was in radio on the Coast.

Chinese Army Teaches Its Soldiers Via Songs

Music's use in peacetime has served as the foundation for its use during time of war in China. An idea started nearly a decade ago is currently the basis for teaching soldiering to the Nationalist army through the lyrical content of war songs.

More than 1,000 songleaders today circulate through the army camps, teaching not only fighting songs but also those that deal with duties of soldiering. Idea, cooked up by Liu Liang-Mo, at present working for the United China Relief in the United States, had its origin in 1934, when he taught singing to YMCA groups in China. The Chinese government subsequently recognized it as being of material aid, from both a morale and instructional viewpoint, when the Sino-Japanese war flared in 1937.

Stephens in Hosp

Bob Stephens, Decca Record executive, was operated on at Warwick hospital, N. Y., Monday (27), for a throat condition.

Stephens was reported resting nicely yesterday (Tues.).

If You're Important to The Music Business
TUNE-DEX
Is Important to You!

AFRA Stymies MWC's Radio Transcription Plan

Although the Music War Committee of the American Theatre Wing has gained permission from the American Federation of Musicians to take air checks off its coming weekly show on station WNEW, New York (starting Oct. 4), and distribute them free to local stations throughout the country, plan has hit a stymie with American Federation of Radio Artists. Reason given by AFRA is that the union can't account for the discs once they are passed on to smaller stations, since there is no way of checking whether the stations would use them in conjunction with local advertising.

AFRA has had the same trouble with gratis discs on the 'Treasury Star Parade' series. There seems little chance that the obstacle will be ironed out before the program gets underway, and consequently MWC will probably do the skedded two shows and then seek a network outlet, using records of the programs to sell the idea.

Louis Bernstein, Leonard Joy and Dave Kapp have signified their assent to join the permanent judging committee of WMC, composed of top men among the music publishers, writers and recorders.

JOHN ABBOTT REPLIES TO 'ANTI-U. S. MOVE'

London.

Editor, 'Variety':

Bob Musel, in his article, 'British Songsmiths in Anti-U.S. Move,' is going over ground that periodically comes under the plough. A new society of British songwriters is born, or reborn, once in a while and gets busy on propaganda for fair play for British authors and composers, but after pushing at an open door for a few months, fold up and go out of business.

The truth, of course, is that fashion changes, probably reacting to the mood of the public. In the early days of the war the percentage of British best sellers was 80%, and it's only necessary to recall such things as 'There'll Always be an England,' 'We'll Meet Again,' 'Run, Rabbit, Run,' 'Goodbye, Sally,' 'Wish Me Luck' to show that the public were receptive to the home-produced article because they were in tune with the times. Today it must be admitted that there is a bias in favor of the American popular song, but even at that Bob is exaggerating somewhat when he says that 80% of the popular songs aired by the BBC are American. My own calculation is 60%.

The theory that the public will buy the songs that are plugged is a hoary-headed fallacy. Start any two songs from scratch, give them the same number of airings and one may outsell the other 10 to 1. After a dozen broadcasts a publisher can tell from his sales department whether he has a potential prize-winning greyhound or just another dog.

One factor that weighs the scales in the sometimes high percentage of American favorites is the songs in the score of first-class film musicals which have a showing in Britain. Bandleaders need little encouragement to feature these numbers, and

(Continued on page 44)

15 Best Song Sellers

(Week Ending Sept. 25)

Sun., Mon., or Always..Mayfair
Paper Doll.....Marks
Put Your Arms, Honey...B'way
In My Arms.....Pacific
People Will Say.....Crawford
Pistol Packin' Mama...Mayfair
You'll Never Know.....BVC
Heard You Cried.....CLP
In Blue of Evening.....Shapiro
Say a Prayer.....Southern
Comin' In On a Wing..Robbins
Close to You.....Barton
If You Please.....Famous
Wait for Me, Mary.....Remick
All or Nothing.....Leeds

Soldiers Like To Sing the Old Songs—Bowers

Noting that 'soldiers are hungry to sing songs that were popular in the last war,' Fred Bowers, songwriter who has just completed a tour of the camps for the War Department via USO-Camp Shows, entertained countless thousands of men and 'very seldom got a call for a pop tune of today.' Visiting such camps as Edwards, Devons, Shenango, Shanks, Pickett, Somerset, Custas, Bradford, Penalton and a few naval bases, Bowers recalls that as many as 5,000 soldiers and sailors at a time would chorus for such oldies as 'Grey Bonnet,' 'Old Mill Stream,' 'Wild Irish Rose,' 'East Side, West Side,' 'My Hero,' and his own 'Because,' but nary a request was heard for any of the war songs of today.

Bowers hasn't tried to analyze the situation any further than to say that the boys want to sing, need to sing, and when it comes to group singing the only songs of which they know the lyrics are the old standards that were faves during World War 1. Anything by George M. Cohan was smash, he remarked, adding that the simplicity which exemplifies Cohan's songs is missing in today's tunes.

Bowers' opinions are also voiced by top ranking War Dept. officials who have also indicated in the past that the old tunes are the ones that the boys want. Bowers did the same thing during the last war and feels that there is no less enthusiasm for the oldies today than there was then. Bowers is the first of a group of songwriters who are entertaining soldiers throughout the country via mass singing sessions.

Campbell, Porgie Buy Out Loft for $20,000

Nicky Campbell and Al Porgie paid Solly Loft $20,000 last week for all of his rights to a one-third interest in the firm of Campbell, Loft & Porgie. When the settlement was arrived at, it's said that Loft offered to buy out the other two partners on the basis of the evaluation placed on his interests, but then didn't dig up the $40,000.

Loft recently got out of the Army. Campbell recently received a medical discharge from the Navy.

Mac Maurada and Franz Steininger writing songs for the W. R. Frank production, 'Dr. Paul Joseph Goebbels, His Life and Loves.'

Douglas Asks WPB to Ease Up On Paper Rules for Music Industry

The War Production Board was asked Monday (27) by Walter Douglas, chairman of the Music Publishers Protective Association, to revise the terms of order L120 on the grounds that the order does not give the music industry the benefits intended by the government agency. The order has to do with the manufacture of paper.

Under the new order, manufacturers are restrained from turning out paper stock weighing more than 45 pounds unless the product is used for music publication. The order provides that the weight allowed for music printing on stock coated on one side must be limited to 65 pounds, but that the insert paper may run as high as 85 pounds.

Douglas requested the board to reverse the provision in the order pertaining to sheet music and to allow the trade to use 85-pound paper for the body of the publication, and the 65-pound machine finished paper for the insert. The lighter paper, he explained, would not stand up in the retailers' music racks.

NEW ACT

(Booked Solid for 1 Date)

JACK (DON JOSE) ROBBINS
Rhumba Dancer
5 Mins.
Victory War Center, N. Y.

Celebrated rhumba dancer, who has been seen as the perspiring male half of a duo in the best spots in this country, Cuba and Mexico, made his debut as a single in New York Friday (24). It was probably the most expensive break-in for any single, costing Don Jose, better known as music publisher Jack Robbins) a $10,000 war bond to do his act fronting the Enric Madriguera band at the Victory War Center, Friday afternoon, where Dick Gilbert, N. Y. disc jockey (WHN), put on a bond show. In the opinion of the Broadway mob, what was seen of Robbins in his breathtaking, five-minute stint labels him as a comer.

Appearing in a grey business suit and sporting a slicked down conservative tie, the rhumba specialist appeared poised as he took over the baton from Senor Madriguera, who adroitly mentioned that for $25,000 Robbins could have the band too. A hush fell over the milling mob as the dancer went into intricate steps that have gained him renown from the Havana-Madrid to the Copacabana. A perfectionist, his timing and movements would never worry Cugat. One thing stands out above all else; his derriere swinging rates with the best seen here, and compares with Carmen Miranda, a vis-a-vis with whom Pancho Robbins has danced earlier in his career.

Obviously, carried away by it all, the suave, Latin from Seventh Ave. (No. 799) suddenly grabbed Madriguera and swung him around for a few steps. Finale was terrif, Robbins finishing with a flourish, whirling dizzily, swaying, hip-swinging, arms flying, to end up with a prolonged bow . . . his back to the audience. Best possible reaction to the auspicious occasion was voiced by emcee Dick Gilbert, who, on the dancer's finish, extended his hand and said, verbatim, 'Thanks for your rendition of the zombie.'

Robbins is a surefire bet for any class AA spot—in ASCAP.

PLUGGERS MAKE CHANGE IN ELECTION PROCEDURE

The Nov. 15 election of directors and officers by members of the contactmen's union will be by secret ballot instead of a voice vote, as has been the organization's procedure. The change in mechanics will make it possible for members in Los Angeles, Chicago, Philadelphia, Boston and other towns to also participate in the elections.

The union's executive council last week passed a resolution, offered by John O'Connor, president, embodying this elective process.

VOCALIST CLIPPED

Minneapolis, Sept. 28.

When Juan Makula arrived here with his band to play an engagement at the Hotel Radisson he parked his car at the edge of the loop. During his absence a thief smashed the automobile open and carried off more than $1,000 of costumes owned by Julianna Augustine, the band's vocalist.

The thief passed up two valuable violins belonging to Makula.

ASCAP'ERS FACE SLIGHT DELAY ON DISC MELON

Writer and publisher members of ASCAP have been informed by a circular letter from the management that their checks for the third quarter distribution may be at least five days late this time because of mailing conditions. The Society figures on cutting up a record royalty plum of around $1,250,000 for this July-September period.

The letter explained that checks from licensees in the field have to be cleared by mail, and that since deliveries have been running several days behind normal, it was thought that it would be best to allow a leeway of five additional days before sending out the quarterly divvy. Instead of the ASCAP plum going out on Oct. 10, the mailing date this time will be Oct. 15.

Jeanette McDonald Tees Off Concerts in Portland

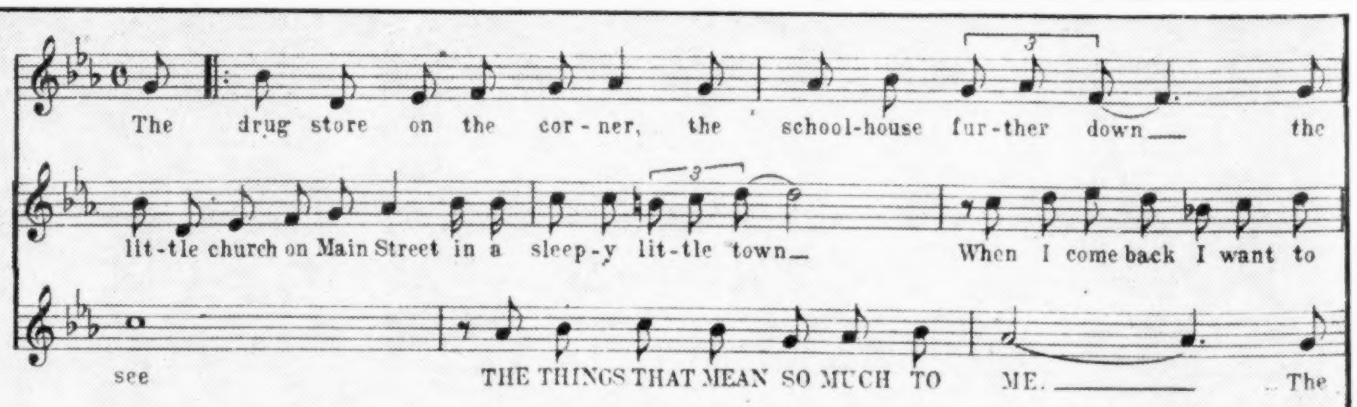
Jeanette MacDonald has been booked for a coast to coast concert tour which calls for 20 appearances during October and November. Tour opens in Portland, Oregon, Oct. 14 and closes in Austin, Texas, late in November.

Miss MacDonald will also concertize in Seattle, Wash.; Savannah, Ga.; Knoxville, Tenn.; Winston-Salem, No. Carolina; Greensboro, No. Carolina; Raleigh, No. Carolina; Birmingham, Ala.; Atlanta, Ga.; Philadelphia, Pa.; Washington, D. C.; Chicago, Ill.; Utica, N. Y.; Richmond, Va.; Mobile, Ala.; New Orleans, La. Shreveport, La.; Houston, Texas, and San Antonio, Texas.

New novelty war tune 'Has Hitler Made A Monkey Out of You?' by Milton Drake, got it's title from radio broadcast by Rex Stout, chairman of the Writer's War Board.

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR FIGHTING MEN"
In South Pacific Area

TO YOU WHO ARE MAKING
THE THINGS THAT MEAN SO MUCH TO ME
LYRIC BY BEN RALEIGH
MUSIC BY BERNIE WAYNE
THE SOLID HIT IT DESERVES TO BE...
Many Thanks . . .



BROADCAST MUSIC, Inc.
580 FIFTH AVENUE, NEW YORK
JIMMIE CAIRNS EDDIE JANIS IRVING TANZ ELMORE WHITE

HERE'S THE BIG THREE

A BIG BALLAD!

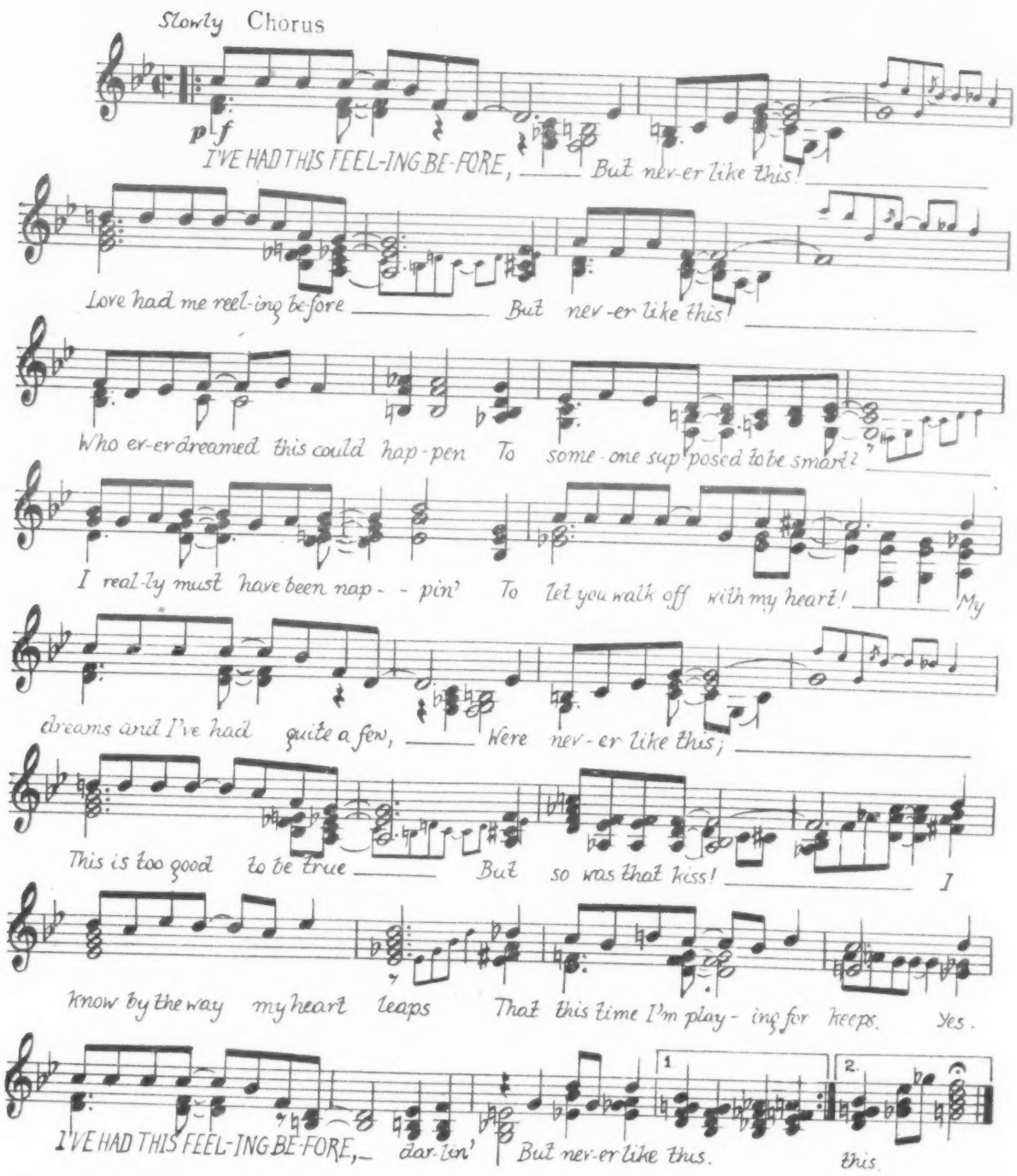
A BIG COMEDY SONG!...

A BIG NOVELTY NUMBER!...

I'VE HAD THIS FEELING BEFORE

(BUT NEVER LIKE THIS)

Words and Music by Sam H. Stept



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THE BOYS ARE MARCHING TO THE SERGEANT'S DOUBLE TALK....

"Fenny oh suh" hut!
"Kenny go suh" hut!

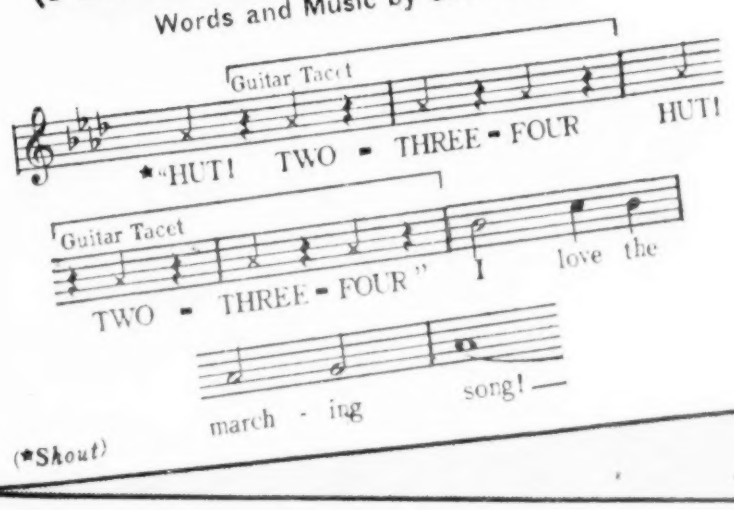
That's the way the sergeant talks as they march along but in between the double talk the soldiers sing this song

HUT!

2-3-4

(I LOVE THE MARCHING SONG)

Words and Music by Cliff Friend



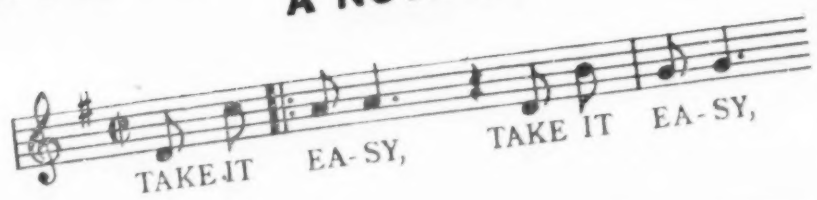
(*Shout)

From the Forthcoming M-G-M Picture,
"TWO SISTERS AND A SAILOR"
a Joseph Pasternak Production

TAKE IT EASY

Words and Music by Albert De Bru, Irving Taylor and Vic Mizzy

A FOX TROT **A NOVELTY** **A RHUMBA**



SANTLY-JOY, Inc., 1619 Broadway, New York—19

TOMMY VALANDO, Prof M'g'r

BENNY MILLER
Chicago

JACK FAY
Boston

MURRAY LAZAR
Hollywood

Inside Stuff—Music

Forthcoming score from RKO's 'Higher and Higher,' starring Frank Sinatra, Michele Morgan and Jack Haley, is being divided by Robbins and Chappell. Chappell would have ordinarily handled the score, since it published the original Rodgers and Hart score from the legit musical of the same name, but Robbins has an exclusive contract with Hal Adamson, film's lyricist. Jimmy McHugh did the tunes.

Robbins is taking 'The Music Stopped,' 'I Saw You First,' 'You're on Your Own' and 'Minuet in Boogie,' while Chappell will publish 'I Didn't Sleep a Wink Last Night,' 'What a Lovely Way to Spend An Evening' and 'Mrs. Whiffen.' Story in 'Variety' last week named McHugh and Adamson as writing eight songs for 'Higher and Higher,' to be published by Robbins. Songs mentioned were actually from forthcoming score of RKO's 'Around the World.'

Manuscripts being sent to Music War Committee of the American Theatre Wing must be from professional song writers. Many songs have been received from non-pros.

However, American Theatre Wing is sponsoring a national contest for songs, offering prizes of $250, $150 and $100 to amateurs placing first, second and third. Contest closes Nov. 1, 1943.

Publishers of Broadway musical scores will find avenue of exploitation in new 'March of Time' radio program slant. Past format included only use of war songs, but starting with week of Oct. 7, when score from 'One Touch of Venus' will be done, future programs will highlight music from shows that premiere the same week as the program.

Charlie Tobias, songsmith, will get the full promotion efforts of Macfadden Publications for his latest, 'A True Story.' It was dreamed up by Tobias after a conversation with S. O. Shapiro, circulation director for Macfadden, which publishes True Story mag. November issue will devote a full page to the song, plugging it with pics of radio stars.

Robbins Music reviving 'She's Funny That Way,' tune written by Richard Whiting and Neil Moret in 1928. Frank Sinatra's plugging of the song reason why.

False Premise

The reason why one publisher of a hit score frowns on including certain of his show tunes in the Army's Hit Kit, is that 'we want the show to live long after the war, and the boys would come back and find the tunes all oldies, if they sang them from their Song Books.'

The irony of this is that the authors of these songs have been active in patriotic war song activities of late.

SINGERS CYCLE FROM OPERA TO WAR WORK

Rehearsals of the Russian Opera Co.'s initial presentation, Tschaikowsky's 'Eugene Onegin,' are being held at night because most of the company are employed at daytime defense jobs. Company starts its second season at Carnegie Hall, N. Y., Oct. 20, and will give seven other performances of Russian operas at monthly intervals thereafter, making a season's subscription series of four Wednesday evenings and four Saturday matinees.

Michel Kachouk, former Paris impresario of the Ballet Russe and personal manager of Chaliapin, is the director of the company whose performances will be conducted by Eugene Plotnikoff.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Sept. 20-27, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Do You Know	Reis
For the First Time	Shapiro
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
I Heard You Cried Last Night	CLP
If That's the Way You Want It Baby	Berlin
If You Please—†'Dixie'	Famous
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
Little Did I Know	Lincoln
My Heart Tells Me—†'Sweet Rosie O'Grady'	BVC
My Ideal	Famous
My Shining Hour—†'Sky's the Limit'	Morris
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
The Dreamer—†'Thank Your Lucky Stars'	Harms
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Things That Mean So Much to Me	BMI
Victory Polka	Chappell
MOST PLAYED AFTER T[illegible] '[illegible]7 TUNES	
Hold Everything	ABC
There's a Man In My Life—*'Early to Bed'	Advanced
You'll Never Know—†'Hello Frisco'	BVC
Besame Mucho	Melodylane
Goodbye Sue	Jewel
On the Sands of Time	Pauli
Don't Worry—†'Salute For Three'	Paramount
Heavenly Music—†'Heavenly Music'	Feist
Wait For Me Mary	Remick
I Dug a Ditch—†'Thousands Cheer'	Feist
I'm Thinking Tonight of My Blue Eyes	Southern
Star Eyes—†'I Dood It'	Feist
There's No 2 Ways About Love—†'Stormy Weather'	Mills
With My Head in the Clouds—†'This Is Army'	Army
Blue Rain	Melrose
Fortune For a Penny	Shapiro
I Still Care	Allied
Just a Stowaway	Forster
No, No, No	World
Oklahoma—*'Oklahoma'	Crawford
Surrey With Fringe on Top—*'Oklahoma'	Crawford
Take It Easy	Santly
This Is the Army, Mr. Jones—†'This Is the Army'	Army

† *Filmusical.* * *Legit musical.*

Abbott's Reply

Continued from page 42

combined with the demand arising from the release of the film, this gives them a flying start.

In America I believe effort has been made to propagate songs to make the public war conscious, but the people still obstinately go on picking the songs they like. The idea that a British publisher prefers American songs as against the native article is another delusion. All things being equal, he would rather invest his money in an English song because if it reaches a high spot he has the advantage of sales in a foreign market. Such hits as 'A Nightingale Sang in Berkeley Square,' 'Isle of Capri,' 'Red Sails in the Sunset,' 'Somewhere a Voice Is Calling,' 'Pack Up Your Troubles' have made more money for their writers and publishers in the States than in the home market.

The music publisher is a business man and an opportunist. He has to keep his ear close to the ground, and if he wishes to stay in business he is bound to give the public what they want, even though his wishes and tastes may be in other directions.

John Abbott.

Skip Nelson's Buildup

Skip Nelson, Tommy Dorsey's former vocalist, is slated for a Blue Network buildup. He starts a 10-minute shot every Thursday from 12:15 to 12:25 p.m., starting tomorrow (30).

Blue is grooming him to take place of Jimmy Blair, sustainer vocalist, who is going into the Army early in October.

Felix Jackson composing the score for 'His Butler's Sister' at Universal.

VARIETY Says "A Classic Song!"
In 1896 Everybody Whistled and Sang

SWEET ROSIE O'GRADY

Words and Music by MAUDE NUGENT
NOW—Everyone Will Be Singing It Again
After Seeing the New 20th Century-Fox Musical
"SWEET ROSIE O'GRADY"
Starring BETTY GRABLE, ROBERT YOUNG and ADOLPHE MENJOU

Mills Songs Featured
In the 20th Century-Fox Production "Stormy Weather"
STORMY WEATHER
THERE'S NO TWO WAYS ABOUT LOVE
AIN'T MISBEHAVIN' • I CAN'T GIVE YOU ANYTHING BUT LOVE
I LOST MY SUGAR IN SALT LAKE CITY

MILLS MUSIC, Inc.
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BEN GILBERT, Prof. Mgr.
Hollywood: BILL SAVITT

If It's in
'TUNE-DEX'
It's An Important Tune!

Leon Rene's SENSATIONAL BALLAD
(ASCAP)
WHEN THE SHIPS COME SAILING HOME AGAIN

OTHER RENE HITS—
When The Swallows Come Back To Capistrano
Someone's Rocking My Dream Boat
I Lost My Sugar In Salt Lake City
(From 20th Century-Fox Picture, "Stormy Weather")

Sleepy Time Down South
LATEST RELEASES
From Twilight 'Til Dawn
Freddy Martin-Victor—20-15-35—Ceelle Burke—Capitol Record 136
Mexico Joe
Featured by Benny Goodman

LEON RENE PUBLICATIONS, 1515 N. Vine Street, Hollywood 28, Calif.
"BACK THE ATTACK"

THE SONG'S THE THING . . .

We could say a lot about the Triangle Music Corp. We could stress the scope of our National organization. We could glorify our key men, exalt our professional manager and tell you of the eminence of our President, But;—

THE SONG'S THE THING . . . That's all important to YOU and to US, so important we're establishing the Triangle Music Corp., because of the confidence we have in the distinctly outstanding score of

"THE GANG'S ALL HERE"
(20th CENTURY FOX)
with this roster of potential hits!

NO LOVE, NO NOTHIN'
A JOURNEY TO A STAR
PADUCAH
MINNIE'S IN THE MONEY
THE POLKA DOT POLKA

all by
HARRY WARREN
and
LEO ROBIN

From the 20th CENTURY—FOX Picture
"THE GANG'S ALL HERE"
Produced by WM. LeBARON • Directed by BUSBY BERKELEY
STARRING
ALICE FAYE • CARMEN MIRANDA • PHIL BAKER
AND
BENNY GOODMAN
(THE KING OF SWING)
AND HIS ORCHESTRA

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Night Club Reviews

Cocoanut Grove. N. Y.
(PARK CENTRAL HOTEL)

Charlie Barnet Orch. (18) with Virginia Maxey, 'Peanuts' Holland; Bunny Briggs, Sammy Birch; no cover; $2 to $4.50 minimum.

Charlie Barnet's heavy, Negroid style orchestra figured to open the seams of this comparatively small room atop the Park Central hotel, but strangely enough never becomes uncomfortably loud. With a good b.o. name and a fine band, Barnet should account for good business at this spot during his four-week stay.

Barnet's big outfit opened here Thursday (23) and its performance opening night was perhaps the best it has given in some time. Full of solid drive and spirit the band fired high enthusiasm for its work with virtually every arrangement. Barnet was caught twice recently in theatres in the N. Y. area and each time his outfit didn't sound so good. Onstage he uses a peculiar pyramid setup that seems to have been responsible for the impression; here he's set up conventionally and the difference in the sound of the band is immediately noticeable.

Composed of eight evenly split brass, five sax (six including leader's alto, tenor, soprano efforts), four rhythm, it's a heavy, gutty outfit with a strong, almost overpowering beat, the type of a band that will awaken reaction in a mummy. It has a large following of youngsters, but whether the latter will be able to follow it here is uncertain. Minimums ranging from $2 to $4.50 per, depending on proximity to ringside, is a tough barrier. And few kids like the bleachers.

Barnet stages a show here, using the opening behind a scrim that he employs in theatres (it's the old Duke Ellington effect with trick lighting, spotlights on soloists, etc.) This introduces a floor show consisting of Bunny Briggs, Negro tapster who was with Barnet on his recent theatre tour. Briggs is an exceptionally able performer, clipping off clever tap routines that the opening night crowd here found great.

Sammy Birch, panto comedian who synchronizes lip movements to phonograph records, also draws good reaction here with 'Sam You Made the Pants Too Long' (Vaughn Monroe), and 'Sow Song' (Rudy Vallee). His 'Barber of Seville' chore, however, is over-long and not very amusing.

Virginia Maxey and 'Peanuts' Holland are with the band. Miss Maxey, cute blonde, still offers only a fair voice, but she's decorative and sells a song nicely. Holland's a Negro trumpeter and singer. *Wood.*

Hurricane. N. Y.

Jimmy Ray, Dennis Sisters, Jerry Bergen, Masters & Rollins, Arnaut Bros. (2), Line (5), Hal McIntyre's Orch; $3 minimum.

A solid variety show, with maestro Hal McIntyre as m.c., provided a capable night club entertainment here. Spot, which started a name band policy via Duke Ellington and is following through on the idea with McIntyre's crew (with Ted Lewis following in six weeks), appears to have established that metier at the b.o. McIntyre's opening Friday night (24) drew a capacity crowd and the band, along with the show, held them in.

Prop. Dave Wolper and booker Al Borde appear to have taken double insurance via the vaude portion. The standard and okay acts, chiefly primed for comedy, contribute plenty in amusing the customers, while McIntyre's jump crew holds them on the dance floor. A relief band plays the variety portion, but McIntyre still holds attention via his clean-cut job of introing the acts. He evidences a tremendous improvement on that score since his recent appearance at the Strand, N. Y. His band also has improved tremendously since its last date in N. Y. and it now stacks up as a likable contender.

Principal acts in the show are Jerry Bergen, the funny little pantomimist; Arnaut Bros., standard comedy whistling act, and Masters and Rollins, mixed comedy and dance team, with the girl, a lanky, eccentric funster, especially standout. All three turns are familiar to the Broadway scene, in niteries and theatres.

Other acts are principally specialists, including Jimmy Ray, a nice hoofer; Dennis Sisters, capable singing duo, and Billy Eckstein, colored singer, who didn't do well opening night and was reported out of the show thereafter. A five-girl line does a couple of numbers in fair fashion, doubling between dancing and mild acrobatics.

In on a guarantee and a percentage, McIntyre's band is slated to stick here six weeks, with Ted Lewis then booked until after the first of the year. Seating 800, spot can be a very profitable engagement for a band, considering the sharing terms, and Wolper has been going after the top name crews to come in. That the Hurricane is drawing the clientele for the bands was obvious at this premiere, when McIntyre's jump music had plenty of couples jitterbugging on the floor. *Scho.*

Jack Lynch's. Philly
(WALTON HOTEL)

Philadelphia, Sept. 23.

Jackie Miles, Burton's Birds, Clark Bros. (2), Cantu, Neil Fontaine, Eddie DeLuca Orch (7), Curbello Rhumba band (5), Glamour Girls (12), Rose Gallo; no cover, $2 min. (Sat. only).

Jackie Miles, who once played the local underground bistros here as a notoriously blue comic, has developed into a suave, clever night club entertainer, whose type of humor is enjoyed equally by the inveterate boite habitue or your visiting Aunt Emily from Kokomo.

His material has been sapolioed, yet Miles hasn't lost any of his ribtickling proclivities in the process. If anything, his humor, more subtle, really gives him the stature of a big time comic. In addition, he pilots the rest of the show, keeping things at a zippy pace with his rapid-fire ad-libbing.

Rest of the bill is of top-notch calibre. New here is Burton's Birds (see New Acts). First time in this part of the country, the guy and his collection of feathered thesps really have something.

Cantu, Mexican prestidigitator, has a bewildering bag of tricks which he presents in showmanly fashion.

Clark Brothers, a couple of sepia steppers, beat themselves into a pulp trying to please with their excellently routined terps stint.

Neil Fontaine, fixture vocalist and show jockey, performs in his usual pleasing manner. He contribs six tunes, almost singing himself out. Four would be plenty.

The dozen glamour girls have been newly costumed and click neatly in their production numbers.

Eddie DeLuca's tooters provide feet-tapping music, both as accompaniment to show and for dansapation, while Curbello's aggregation takes care of the Latin rhythms.

Rose Gallo, talented warbler, performs on the miniature Steinway in the cocktail lounge.

House was capacity when caught (Thurs. dinner). *Shal.*

Riobamba. N. Y.

Line (6), 3 Sisters, Dean Martin, Val Valentinoff, Jane Kean, Charles Baum's Orch, Herbert Curbelo's Rhumba Band; $2.50 minimum weekdays, $3.50 Saturdays, Sundays and holidays.

In between its premiere almost a year ago and the current show Linton Weil's Riobamba has experienced a success that, at times, was somewhat comparable to that of its closest competitor, Monte Proser's well-established Copacabana just a few blocks away. The present show, however, bespeaks the talent misfortunes that have beset practically all the bonifaces. The name values just aren't there.

To the nitery habitues the Riobamba's current layout won't be easily recognizable. A dark-haired kid by the name of Dean Martin croons. Val Valentinoff, who's been around more notably in 'Sons o' Fun,' is the featured dancer. And there's Jane Kean, doubling from 'Early to Bed,' as the headliner. It's all talent still to be actually heard from. (Martin, Valentinoff and Miss Kean, along with Jade Ling, Chinese looker, are reviewed extensively under New Acts). Rounding out the bill are the 3 Sisters, harmonizers, who go over well enough in a couple of spots.

Charles Baum's orch, with the maestro at the piano, is okay for the show and the customer terps, while Herbert Curbelo's group alternates for the one-two-three stuff.

Bill is in for four weeks, with the possibility the principals may be held over. *Kahn.*

Minn. Terrace. Mpls.
(HOTEL RADISSON)

Minneapolis, Sept. 25.

Perry Martin Orch (12), Rita Oehman, Paul & Paulette Blanchard, Selma Marlow Dancers (6).

This is another of those unpretentious but pleasant enough floor shows usually in evidence here. With the first-rate dance music of Perry Martin's orchestra, it gives the class patronage a good break. There are no names, but none seem necessary to fill the room under present conditions and the entertainment level is sufficiently high without them.

A line of six girls, something new for the room, makes the layout smack of a revue and the show carries the designation of 'Musical Moments.' The six girls, stunning lookers, proficient dancers, well trained and becomingly gowned, are a distinct asset. They do two numbers that click.

'Begin the Beguine' routine, with Martin supplying the vocal, brings the girls on to open the show. It's effectively exotic with the dancers in revealing, colorful garb going through various arm movements as they glide about.

Rita Oehman is a passable singer with a good repertory of numbers, including 'Hold That Smile,' a patriotic medley and 'As Time Goes By.' The last named is her best effort.

Paul Blanchard has the comedy assignment and his low and rough clowning cops plenty of laughs when he works as a single. He's even more successful with his partner, Paulette Blanchard, offering slam-bang dance travesties. Much of the stuff is pretty broad, but the class trade apparently relishes it.

For a closer the six girls are on again, each having the opportunity for a solo bit before the ensemble finale. There's considerable dancing skill exhibited. The number's dressing again merits praise.

The Martin orchestra provides good dance music and plays the show well. Martin's vocalizing is valuable. A well filled room at the late night show caught. *Rees.*

Brian McDonald Set To M.C. 'Ice-Capades'

Pittsburgh, Sept. 28.

Brian McDonald, for the last eight years the Major Bowes of Pittsburgh's oldest commercial radio program, Wilken's (jewelry) amateur hour on WJAS every Sunday afternoon, is leaving the show to join 'Ice-Capades of 1944' as featured vocalist and m.c. Whether sponsors will resume program this season after regular summer layoff hasn't been decided yet inasmuch as war has shortened up company's product and it's trying to determine a future policy about radio advertising. Understood that company's indecision had considerable to do with McDonald going with the ice extravaganza.

McDonald, a former musical comedy and revue juvenile with Earl Carroll and one-time film house m.c., is also chief barker of local Variety Club. With his departure for 'Ice-Capades' tour, Bill Finkel, local exhib, moves into chief barker's berth and Joe Hiller is replacing McDonald as commander of Variety's American Legion Post. Latter is joining 'Ice-Capades' at end of its present engagement at Madison Square Garden in New York.

SALLY RAND FORSAKING THE PLAINS FOR NITERY

Sally Rand, lately ranching with her cowboy husband, is forsaking the wide open spaces for a return to show biz activity. Deal is now in the making for her return via appearances at Arthur Lesser's Folies Bergere, N. Y., nitery.

Miss Rand will probably revert to her old specialty—fan and bubble dancing. Opening is tentatively skedded for Oct. 7.

Philly Scholarships For Aspiring Thesps

Philadelphia, Sept. 28.

The American League of Theatrical Arts will present scholarships to three aspiring entertainers on Thursday (30) following auditions of amateurs and 'semi-professionals' before members of the board.

Scholarships, valued at $150 each, will be presented at a dinner at Lew Tendler's to Joan Bradley, Betty Carr and Dotty Grove, all young singers, who recently started professional night club careers.

The girls will be given free instructions in vocals by Arline Smith, local voice teacher; in poise and diction and makeup by Gwen Schoch, operator of a model school; music arrangements will be supplied by Len Davis. The league will also furnish the girls with new gowns.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Sept. 28.

President Manuel Quezon of the Philippines has left the colony (McMartin's Camp) for Washington. Before leaving he lauded the colony and bought the first war bond sold here. President said he had gained 12 pounds and his health had improved.

Jim Williams, music arranger, who left here 10 years ago, shot in for a general o.o. Medicos have ordered him to stay on awhile for another buildup.

Edward Casey, former actor and producer of the Saranac Lake Tent theatre, getting a general checkup. If OK he'll return to his insurance biz in Oklahoma.

Tony Anderson has returned here to manage Pontiac theatre. His return rated special mention in the local gazettes.

Robert (Legit) Cosgrove got his discharge papers from the Will Rogers and left for Boston to resume work.

Evan Evans, brother of the late George 'Honey Boy' Evans, now owns and manages one of the largest truck farms in northern New York.

Write to those who are ill.

USO Talent Gets 50% Tax Slash

Based on the ruling obtained by the American Guild of Variety Artists from the Internal Revenue Dept. covering deductions for vaude performers under the withholding tax clause, Lawrence Phillips, exec v.p. in charge of USO-Camp Shows administrative setup, has ordered the enforcement of similar terms, permitting up to 50% deductions. Ruling will affect approximately 1,000 performers on the CSI payroll who, pending clarification of the withholding tax as it applies to vaude and nitery talent, had been paying on the gross income.

Whereas, however, acts playing commercial dates often exceed the 50% amount allowable and will be permitted the extra deductions when the employees hold them to be justified, the USO performers will not be permitted to go over the 50% 'ceiling.' It's pointed out that on commercial dates the acts must account for transportation, 10% agents' fees, etc., the USO-booked talent is only burdened with a 5% agent fee, while the fare, so far as the act is concerned, is cuffo, with Camp Shows paying all transportation costs. Hence, chief deductible item is wardrobe, costumes, room and board. It's further pointed out that in any event only in few cases would the acts legitimately exceed 50% on expenses.

Ruling becomes effective this week, but is retroactive to Sept. 20, when the new Victory Circuit bowed in under the revised entertainment setup.

BEATEN BUT RECEIPTS SAFE

Youngstown, O., Sept. 28.

Two thugs beat Peter Myers, Sr., 56, owner of the Gray Wolf night club on Sharon-Youngstown highway, and his wife last week, but fled without loot. Three days earlier, Myers had installed a safe for receipts which were formerly kept in a box.

At the time of the attack there was $1,200 cash in the safe.

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LAST FRONTIER
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Many thanks to Joe Faber, Baron Long and Nat Holt for the many courtesies shown me while in California.

RINELLA'S BROWN DERBY ★ AMERICA'S FUNNIEST SHOW
TED SMITH, M.C.—"MOE" RAFT—JERRI KRUGER—WINTON AND DIANE—SOL FIOLA—CHARLEY CHANEY—6 BROWN DERBY DEBUTANTES—TWO BANDS—FRANK PICHEL—TAY VOYE TRIO.
Phone State 1307-1308

Chicago Talent War Seen on Rise By Stevens Hotel's New Cafe Venture

Chicago, Sept. 28.

Arnold S. Kirkeby, head of the new Stevens hotel management, is laying plans to open a dining room with capacity large enough to compete with other spots here, presaging a local war for talent among hotels and night clubs. Late last week the Kirkeby interests abandoned the idea of reopening the Continental Room, which has a small capacity, in favor of building a new room in the space formerly occupied by the Boulevard Room.

According to plans it will have a capacity of about 700, with opening tentatively set for New Year's Eve. Kirkeby stated they intended to seek the best bands and acts that money can buy, going on the open market for same, and would not be tied down to any exclusive booking arrangement. At present the William Morris office books most of the attractions and bands in the Kirkeby firm's Camellia Room in the Drake Hotel, and the Mayfair Room, in the Blackstone Hotel.

Meantime, Edward T. Lawless, managing director of the Palmer House, has dispatched Merriel Abbott, production director of the hotel's Empire Room, to New York with an unlimited bankroll and orders to tie up every available act to an exclusive Palmer House contract, even though the acts cannot play here for several months. Budget in the past for the Empire Room has averaged between $7,500 and $8,000 per week, which includes the band, the acts and the Abbott Dancers. Stevens competition is expected to raise this considerably.

Booking feud between the Kirkeby interests and the Palmer House started last January when Hildegarde accepted a Palmer House contract at $1,500 a week when it was expected she would go into the Mayfair Room of the Blackstone Hotel at $1,100. Palmer House management voluntarily raised her to $1,750 and $2,000 during her 10-week engagement, and when she reopens in the Empire Room for 12 weeks beginning Jan. 10, 1943, will get $2,500 and a percentage.

Wayne's 2d Cafe Date

Jerry Wayne, singer on the 'Old Time Hit Parade,' Lucky Strike's Friday evening broadcast on the Blue network, goes into La Martinique, N. Y., Oct. 6. It's his second nitery date, he recently played two weeks with Mal Hallet's orchestra in the Cocoanut Grove at the Park Central hotel, N. Y.

Wayne is the third pop ballad singer La Martinique has bought since the Riobamba started the trend with Frank Sinatra. Spot had Phil Brito and Dick Haymes before. Rio dated another new singer last week, bringing in Dean Martin from Cleveland. Both Martin and Wayne are handled by Music Corp. of America, which, until it bought Sinatra's contract recently, was not interested in such singers.

New USO Victory Circuit Shows Fetch No Squawks

In sharp contrast to USO-Camp Shows' anticipation of a flock of soldier squawks because of the elimination of the large Red and White Circuit shows with line girls, not a single beef has been registered to date with CSI execs, although the vaude Victory Circuit replacements have been out for 10 days.

As far as the CSI execs are concerned, it's something that should be recorded in military morale and show biz annals for future historians to dwell upon.

In view of the reception accorded the smaller Victory Circuit units, with the top command in a number of camps setting forth the soldiers' 'healthy reaction' to the new type of entertainment, the CSI execs say they wouldn't be surprised if the forthcoming two or three weeks failed to bring in a single letter of protest.

The girl shows had been out on the Camp Shows' routes for nearly two years, being replaced on Sept. 20 with 30 of the more compact Victory units comprised of single and duo turns, and in some cases three and four-person acts. Switch was necessitated because of transportation and budgetary problems. Thirty additional units of similar format will go out about Jan. 1.

Hannah Williams Set For N. Y. Nitery Date

Hannah Williams, ex-wife of Jack Dempsey, has been booked for a run at the Greenwich Villiage Inn, N. Y., opening Oct. 28, her first nightclub work in years. Former nitery and musical comedy singer returns to the stage on Oct. 14, when she begins a week at Loew's State, N. Y.

Miss Williams will work with a musical trio. She's been rehearsing for the past 10 days or so with a group called the Three Majors.

Don't Prefer Blondes

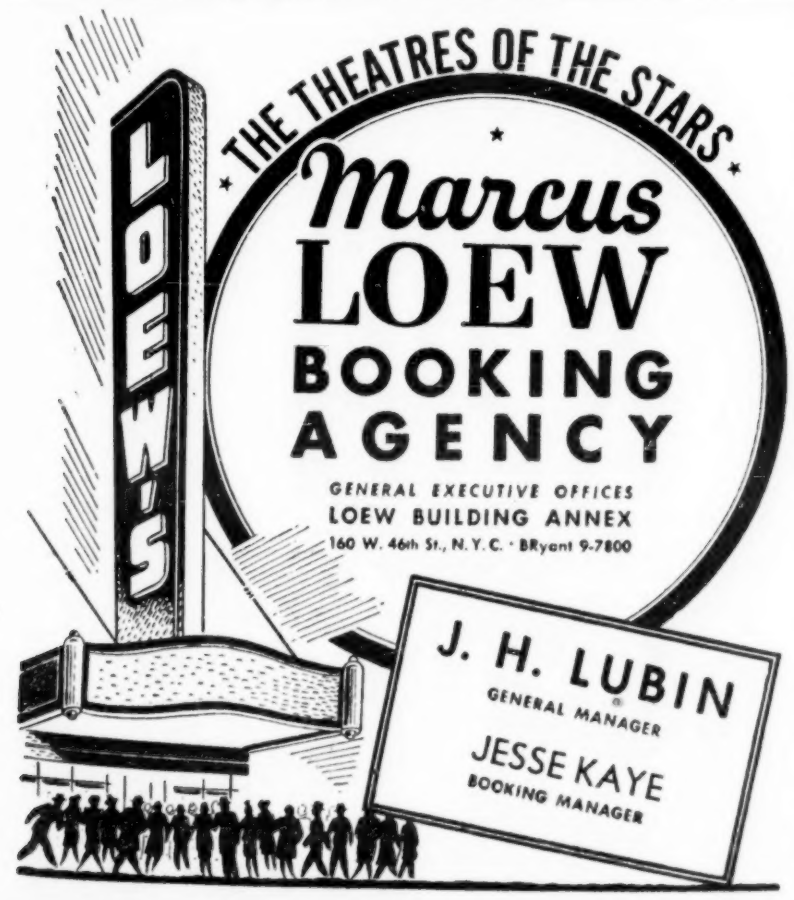
Hollywood Blondes, femme roller-skating trio currently at the Latin Quarter, N. Y., were stopped from doing a war bond rally appearance at Victory Square last Wednesday night (22) by demands of the Teamsters Union.

Girls proposed to carry their skating mat to Victory Square via taxi. That was okay with the Teamsters Union, but it insisted that a union man, at a cost of $11, would have to load and unload the mat from the cab. Girls balked at that proposal.

2 Slates Inducted, So Sid Goes on Own

Slate Brothers act has been broken up by the inductions of Henry and Jack.

Sid, remaining member of the trio, will team with Henry's wife, Fay Carroll.



Sign of the Times

Minneapolis, Sept. 28.

The Hotel Nicollet Minnesota Terrace has inaugurated a $6 minimum for Saturday nights throughout the football season, the highest minimum ever established by any local night spot.

The minimum is apportioned $2.25 for dinner, $2.50 for beverages and $1.25 for entertainment and tax. And it has to be spent that way.

Actors Walk Out On Philly Cafes After Tax Row

Philadelphia, Sept. 28.

At least a dozen acts have walked out in niteries here because the operators have refused to abide by the Treasury Department's ruling which allows the thesps up to 50% deduction for expenses before withholding taxes are taken from their salaries.

Photostatic copies of the ruling were sent to the balking nitery owners by the American Guild of Variety Artists. Most of the actors returned to work after the matter was settled, but a few are still out.

In cases where the entertainers went back the union insisted that they be paid for the time lost on the grounds that the employer 'goaded' them into walking out by taking out of their pay 'an illegal amount' for taxes.

HORNE STALLS CAFE, AIMS FOR CONCERT

William Horne, tenor who was supposed to open at Cafe Society Uptown, Monday (27) bowed out of the engagement at the last minute because he wants to continue his study for concert stage. Horne, who never has been seen in niteries, was supposed to take over for comedian Jimmy Savo, who now holds over six months at the spot.

Savo goes into rehearsals of Mark Warnow's 'What's Up,' as soon as he finishes his Cafe Society stint.

Al Dexter Takes 'Pistol' On Vaude Tour at $3,500 Wk.

Al Dexter, writer of 'Pistol Packin' Mama,' starts out on a theatre tour with a 10-piece hillbilly band next month at salaries running as high as $3,500 weekly. He opens Oct. 12 at the Palace, Columbus, O., and includes eastern bookings in Boston and Hartford.

So far he hasn't been set for a N.Y. date.

A. B. Marcus Show Bows Hub's Majestic for Vaude

Boston, Sept. 28.

The E. M. Loew chain's Majestic theatre (on long-term lease from the Shuberts) switched to vaudfilm last week (24) with an A. B. Marcus show.

Drew a good house for the initial show (99c top nights).

Blair Sisters Split

Blair Sisters, singing trio, split up last week after a year with the Phil Spitalny all-girl orchestra unit. Their last engagement was at the Capitol theatre, N. Y., where they played eight weeks with the Spitalny stage show.

One of the sisters, Mary Blair O'Donnell, left for the Coast over the weekend for picture and radio commitments. Another sister, Ruth, has left to join her soldier-husband, who's stationed in Atlanta, while the third, Sybil, stays in N. Y., where she'll do radio work. Trio plans to reunite after the war.

Soviet Vaude Boom

Outgrowth of the war in Russia has been a widespread development of vaude units that are now touring the home and defense lines.

Story, that comes from the United Nations Information Office, notes that typical example of troupers now wending their way is the Happy Landing Theatre, group that does songs, ojkes, humorous readings, skits and impersonations all over the country.

Professional Ice Skaters' Guild Repudiates AGVA-Wirtz Pact

Basic working agreement covering chorus and principals in the Arthur Wirtz-Sonja Henie 'Stars on Ice' revue at the Center theatre, N. Y., was negotiated last week (22) by the American Guild of Variety Artists following decision of Wirtz to continue 'Stars.' Previously Wirtz had expressed fear he would have to fold the ice revue, despite its hefty grosses, because of the transfer of some of its top performers into the new Henie 'Hollywood Ice Revue,' which opens in Chicago in a few weeks.

'Stars' contract provides for a minimum salary of $50 a week for chorus skaters and $100 for principals, with half pay during rehearsal time. Pact further provides for full pay during run regardless of layoffs, on a six-day a week basis, with only AGVA members in good standing to be engaged.

AGVA previously had negotiated a contract with Wirtz for the 'Hollywood Ice Revue,' with minimums of $55 for chorus and $100 for principals.

Meanwhile, the Professional Ice Skaters Guild of America (unaffiliated), filed a petition with the N. Y. State Labor Relations board Friday (24) asking to be certified as the bargaining agent for 'Stars' chorus. PISGA claims to represent a majority of the 'Stars' skaters.

The skaters' guild, set up early this month, repudiates the AGVA pact signed by Wirtz, on the grounds that ice skaters fall into a unique category and consequently merit an organization of their own. Harry Wylan, PISGA attorney, disclosed that if certification is not granted by the NYSLRB at a confab to be held today (Wednesday) to which AGVA reps have been invited to sit in, he will file for an NLRB election.

Agcy. Lifts Eckstein From Cafe After Show

Billy Eckstein, Negro singer who recently left Earl Hines' band to do a single, opened and closed the same night at the Hurricane, N. Y. nitery, last Thursday (24).

Eckstein had several arrangements written for his debut designed to fit Hal McIntyre's band, which opened there that night also and which he and the William Morris agency expected would accompany the singer. However, the relief band at the spot plays the show and it had difficulty playing the special arrangements. As a result Eckstein was put on at the supper show with only piano accompaniment. It wasn't good, and to avoid injury to the singer on so important a date he was yanked by the agency after one show.

AGVA Urges Performers Receive Withholding Tax Receipts From Employers

Foreseeing possible confusion at the end of the year when they file their income tax returns, Mortimer S. Rosenthal, national counsel of the American Guild of Variety Artists, suggests that all vaude and nitery entertainers make it a point to obtain government form receipts from their employers as evidence of payments made under the 20% withholding tax plan. Thus, it's pointed out, the performers can attach the receipts to their returns at the end of the year, signifying the amounts paid weekly.

It's further suggested that the acts, to ward off any possible alibi from the employer that 'he's all out of receipts, obtain them personally from any Internal Revenue Dept. office, and have them signed at the end of each engagement.

2-a-Day for Bayonne

Victory theatre, Bayonne, N. J., showing films for the past year, doing two-a-day vaude, sans pix.

Booked by Al & Belle Dow.

JAN MURRAY

Says—

Thanks

Dario and Jim Vernon for
Eight Wonderful Weeks at
LA MARTINIQUE, NEW YORK

Thanks

Roy Durstine Agency and
Charles Furey for Guest Starring Me
On the EDELBREW PROGRAM
WOR, Friday, 7:30-8:00 P.M.
Then Re-signing Me for Two More
Programs, Then an Additional Three More

Thanks

To Bob Weitman and Harry Levine
For Signing Me to Appear at the
PARAMOUNT, NEW YORK
(Date to Be Announced)

Very Angry at My Personal Mgr.
NICHOLAS T. AGNETA
9 Rockefeller Plaza, New York
He Hasn't Booked Anything for
Me for 1943

Adams, Newark

(Continued from page 16)

send, and turns on a capable job on the sweet stuff. Although not a major outfit, orch is well staffed and catches the fancy.

Show gets under way with Miss Barrie's chanting of her theme, 'I'm Taking Over,' and then Jimmy Palmer, unbilled, vocals 'All or Nothing at All' and 'Sunday, Monday or Always.' Guy is good, without being gushy, and puts himself across.

Happy Felton, who m.c.'s the bill, opens with a repertoire of yarns that thaws out the house and sets 'em up for Ross & Mann, whose foolology catches on quickly. They register.

Frank Paris, puppeteer, puts his dolls through paces for good response, although single is short on the necessary novelty element to put it in the clicko class. The result is more or less perfunctory turn.

Richards-Adair dancers don't fit into the general stage scheme, and their routine is too limited to gain any sort of effort. Femmes are garbed as cougars, with the lone male dancer cracking his whip to put them through their paces. Initial impression is good, but the variation on a single dance theme palls and doesn't hold up after the first few minutes. Male is badly costumed, which doesn't help, either.

Miss Barrie, backed by the band, goes through a long vocal sesh, including 'People Will Say,' 'I'm Just a Girl Who Can't Say No,' an 'Oklahoma' wow and a sock novelty number, 'Hitler, Benito and Tojo,' a fast parody on the 'Tit Willow' ditty in 'The Mikado.' She can sell 'em till the cows come home.

Happy Felton and Shirley Wayne wind things up with their risible crossfire patter, and throw in a pantomime against a backdrop of a Bing Crosby-Mary Martin recording of 'Waiter, Porter, and Upstairs Maid.' Gal's deadpan stuff carries plenty of kick and foils solidly with Felton's zany chatter for a big sendoff.

Jona.

Tower, K. C.

Kansas City, Sept. 24.

Judy Manners, Glenn & Bus, George Geddes, Paul & Pettit, Betty Smith, Tower Orch with Jack Parks & Marilyn Ballinger; 'Frontier Badmen' (U) and 'Hoosier Holiday' (Rep).

Another of its three-part bills, consisting of two screen features and 40-minute stage show, is on tap this week, and it all adds up to pleasing entertainment for the modest 50c top. Comedy is accented in both screen and stage fare.

Tower orch tees off with 'Put Your Arms Around Me, Honey.' Marilyn Ballinger, warbler with the band, gets the vocal across nicely. Then Glenn Lawson, who works later in the bill with his partner, takes over as m.c.

Opening spot is taken over by Paul & Pettit for hand-balancing turn. Man goes through a routine on floor and table, and finishes with a slide down an incline while upside down on roller skates. George Geddes follows with his dog act. The pooch is well trained and does his stint nicely.

Glenn & Bus went on opening day and night sans usual wardrobe, delayed in transit, but got over big with their mixture of music and patter. Opening with 'Pistol Packin' Mama,' they breeze through a combo of pop bits and gags. Off after three bows, with crowd yelling for more.

Next to closing has 'Discovery Night' winner, Betty Smith, shapely young blonde, who begins with a chorus of 'Cuddle Up a Little Closer' and tops it off with fast tapping.

Judy Manners, on in the closing slot, takes off with 'Touch of Texas.' She follows through with impersonations of Bonnie Baker, Judy Garland, Beatrice Kay and others. Encores with 'A Great Day for the Irish.'

Strong biz at show caught. *Earl.*

Circle, Indpls.

Indianapolis, Sept. 25.

Ann Corio, Eddie Foy, Jr., Bob Williams, Frances Wills, Herb Miller Orch, Danny Baxter, Mary Lou; 'It's a Great Life' (Col).

Ann Corio's specialty, 'How To Undress With Finesse,' is the magnet that draws attention to a show with several first-rate features. The bill wasn't giving maximum values due to routing troubles the first day, but snapped into shape and wowed 'em by the weekend. Eddie Foy's antics, Bob Williams' novelty dog act and smooth emceeing, and Herb Miller's nifty tunes, first time heard here, kept proceedings on a high plane.

Miss Corio's dainty strip-tease was offset for comedy purposes by Frances Wills' screwy demonstration of how not to undress on the other side of the stage, but the laughter was mostly soprano. The boys gave undivided attention to the shapely Miss Corio, who was introduced in an amusing interview with Williams. She comes back later for some funny give-and-take with Foy, who can't get his mind off necking.

Foy gives his usual imitation of his famous dad, then imitates a village idiot, a drunken penguin, a fellow with a broken leg playing golf, a sea lion and a midget trucking. This guy doesn't have to depend on family reputation to get by. The customers like his stuff. They also have a lot of fun with Williams' trained dog, which won't play anything but dead in spite of the boss' proud boasts of his performing talent. Finally, Williams brings out another canine that turns back somersaults and skips the rope. Miss Wills does some nifty arabesque and cartwheels in an acrobatic dancing turn in addition to her chore with Miss Corio.

Herb Miller's band is liked in both its sweet and jive tunes. Its 'One O'Clock Jump' is solid and its 'Stairway to the Stars' relaxing. Danny Baxter takes a fine vocal on the latter. Mary Lou is heard to advantage in two choruses of 'It's Always You.' The band also gets a big hand for its special arrangement of 'The Wanderer.' *Corb.*

St. Charles, N. O.

New Orleans, Sept. 24.

Jack Teagarden Orch, Phyllis Lane, Jack Teagarden, Jr., Jean Marshall; Dave Seed & Co., Wally Ward & Company; 'Dangerous Blondes' (Col.).

Jack Teagarden's musical routine is a smooth blending of rhythm, syncopation and melody. Teagarden's crew is an entertaining aggregation with plenty on the ball. He also m.c.'s the show and does the job acceptably. His trombone soloing gets plenty of palm pounding. The band, in addition to the sweet stuff, is also capable of beating out some nifty jive rhythms that score with the youngsters and service men.

Also worth noting is Jack Teagarden, Jr., leader's 17-year old son, who goes over big with his trombone contributions. In the vocal department, Jean Marshall, a 10-year old with a husky rhythmic voice, does nicely with 'I Don't Get Around Much Anymore' and 'Dinah,' and blonde Phyllis Lane fills her spot to audience satisfaction. She scores especially with 'People Will Say.'

The comedy act, Dave Seed & Co., gets its quota of laughs but at times seems a holdover from burlesque. Wally Ward and Company ran into transportation difficulties and failed to show at this session.

Capacity biz Friday night when caught. *Linz.*

National, L'ville

Louisville, Sept. 24.

Duncan Sisters, Ted and Flo Vallett, Paul Sydell and Spotty, Charlie Agnew's Orch; 'Danger! Women at Work' (PRC).

An air of nostalgia pervades the National this week, with a welcome for the Duncan Sisters in their 'Topsy and Eva' routine, and Paul Sydell and Spotty, veteran dog act. Opening show (Friday) ran into plenty of difficulties, including lack of rehearsal time and music troubles, with the result that first show did not get on until three o'clock, and it was scheduled for 1:30. Vivian Duncan even had an hilarious incident, when the piano chair on which she seated herself broke away and dropped her to the floor (also unrehearsed). Next show, however, was working smoothly, with Earle Keller's pit crew playing the music for the vaude acts.

Duncan Sisters sock over their well-remembered routine, giving the customers their favorites, 'Remembering,' 'I'm Following You' and 'Side by Side.' Rosetta, working as of yore in blackface, doesn't seem to have lost any of her spontaneity and pleases with her surfire comedy. Whams over a solid hit with Vivian, in a Spanish number, plenty of clowning, with Vivian at the piano, and winds up with 'Onion Time in Bermuda,' bringing out an assortment of vegetables in a basket, and throwing them out to the audience. Gals bowed off to a rousing hand.

Supporting acts were Ted and Flo Vallett, baton twirling and acrobatic dancing. They're a youthful pair, fast precision workers, and their props are decorated in a red, white and blue motif. They move through their routine fast and furious, and garner a big round of applause at the close. Paul Sydell, working his dog act which has served him for many years, was his usual click. Muscular control displayed by his mutts is uncanny, and when he brought on a puppy that seemed just a few days old, and tried to get it to do a handstand, just like the other purps, the patrons really gave out with the palm pounding.

Charlie Agnew's orchestra open the show, and pace through a routine of so-so pop tunes. His vocalist, Jean Carroll, puts over a couple numbers in a deep, sultry voice and registered, as does Tiny McDaniels, jumbo size trumpet player. Another chap who scores with his trumpet playing is Laurie Gautreaux, 16-year-old lad from New Orleans, who is plenty good at tooting the blues, southern style. Agnew handles the introes, and takes a couple choruses on his saxophone. Band has evidently had personnel difficulties, but soon gets in the groove. *Hold.*

Apollo, N. Y.

Cab Calloway Orch (15) with the Cabaliers, Fay Kanty, Charlie & Dotty, Ralph Brown, J. C. Heard, Jonah Jones, Paul, Dinky & Eddie, the Cab Jivers; 'Black Raven' (PRC).

They're jumpin' with jive this sesh at the Apollo in Harlem, 'cause Cab Calloway, alumnus of the Cotton Club and Connie's Inn, is back in that sector giving out solid in a manner that has the hepcats talking to themselves. The creator of 'Hi-de-ho' and scat singing looks set to shatter previous house records at this uptowner. From opening day Friday (24) there was a steady line making for that welcome jingle jangle at the b.o. At the night shows the crowds were even larger, not only taxing capacity but deep in standees on all floors.

A show that is paced only second to Man o' War, Calloway, an astute showman with plenty in his bag of tricks, gives them everything—and fast.

Opening with 'Minnie, the Moocher' theme, the orch follows into 'Rhythm Cocktail,' plenty torrid and spotlighting Illinois Jacquet in a tenor sax obligato that's out-of-this-world for the hepsters. Fay Kanty then takes over with vocal of 'People Will Say,' which sets her pretty with the outfronters. Gal, new with the band, is personable but needs better control. A bit nervous now, but she will probably overcome this later. Charlie & Dotty, mixed duo, follow with crack tapstering.

Calloway and the band take it from there with a brace of numbers, 'I Heard You Cried Last Night' and 'Jumpin' Jive,' both of which has the house rockin' and the mob solid with applause. Calloway vocals the former and works hard throughout. It's all plenty loud, with accent on the brasses, but up here it seems the louder the better. Ralph Brown spots neat danceology in next niche, with classy hoofing in the nonchalant manner. The ease with which he works presages the lad's been around and surely knows his way in the hoofing division.

Band takes over for 'Right Kind of Love,' with diminutive Dotty Saltis doing okay by the vocal, segueing into a jump version of 'St. Louis Blues,' with Calloway clowning at breakneck speed and band members taking spotlight for individual specialties, which all add up to click results. The Cab Jivers, featuring J. C. Heard on percussions, and Jonah Jones' hot trumpet give out with another jam session that has the house rockin' again and practically bringing it down with applause response. Band takes over for 'You'll Never Know,' with Calloway handling the vocal, making way for Paul, Dinky & Eddie, the Three Chocolateers, for a sesh of comedy terping that panics for laughs, although incorporating legit hoofing. The dame bit especially is a howl. Mob can't get enough of them and off to solid applause. Finale has everybody on for a fast number in which quintet of gals lend musicomedy touch to proceedings.

Calloway crowds his stuff into a fast 60-minutes, sans encores, with his specialists giving them enough without cliffhanging. This formula can't miss anywhere and it's a cinch the Apollo wickets will be turning fast and plenty for the remainder of Calloway's stay here.

Orpheum, Mpls.

Minneapolis, Sept. 25.

Joe Venuti Orch (14) with Kay Starr, Claytons (2), Neal Stanley, Connee Boswell; 'Background to Danger' (WB).

Connee Boswell's singing, the music of Joe Venuti and his orchestra and two pleasing vaudeville acts add up to neat entertainment. Miss Boswell, of course, supplies the box-office name as well as top talent.

Venuti's band goes in almost entirely for the most torrid jive which, if not so musical, at least is plenty noisy. Barrett Deems' madcap drumming dominates the band's effusions even more than Venuti's own too infrequent performances on the fiddle which help to compensate a little for the almost complete absence of real melody otherwise. However, the blasting away by the four rhythms, four saxes and five brasses, tempered only slightly by the Venuti violin, at least should bring plenty of joy to the hepcats. The boys really send solidly most of the time. Practically every number gives opportunity for individual soloing, too, bringing each member into the spotlight at one time or another.

A jive arrangement of 'Lady Be Good' sends the band off on its noise-making way. It gets even hotter with 'Savoy's Jumping.' Kay Starr, the band's vocalist, is not only attractive, but also has a voice and personality that make standouts of her three numbers, 'Paper Doll,' 'I Heard You Cry' and 'Exactly.'

'Blues in B Flat' is another band scorcher calculated to make the jitterbugs swoon with ecstacy. It precedes the first of the acts, the Claytons, boy and girl whose wind-up, after some nifty rhythmic and precision stepping, is an out-of-the-ordinary blindfold tap routine.

Venuti does effective violining in various tempos during a novel 'Star Dust' arrangement and then the band comes through with the familiar 'Musical Cocktail' specialty, a jam session of a sort with every member playing different tunes welded into a conglomerate whole. Deems' drum specialty has the young man pounding away with the sticks at breakneck speed.

Neal Stanley's impressions of Eddie Cantor, the 'Mad Russian,' Clark Gable, Peter Lorre, Jerry Colonna, Abbott & Costello, Charlie McCarthy and Donald Duck include some clever patter and are exceptionally authentic.

At this late date, comment regarding Miss Boswell's superb selling of songs would be superfluous. At the show caught she did six numbers and still the customers wanted more. Highlights were her renditions of 'Stormy Weather' and 'Coming In on a Wing and a Prayer,' particularly the former. She also gave added values to 'Put Your Arms Around Me,' a medley that included 'You'll Never Know,' 'Wishing,' and 'People will Say We're in Love' and 'In Your Arms.'

Lower floor partly filled at the opening performance Friday afternoon. *Rees.*

Earle, Wash.

Washington, Sept. 25.

Tim Herbert, Eunice Healy, the Roxyettes, Jo Lombardi's House Orch; 'Thank Your Lucky Stars.' (WB).

With a long picture Harry Anger's stage show is limited to 38 minutes, all solid click. Lombardi's overture is buttressed by the vocals of Eileen Ritter singing 'Pistol Packin' Mama' and 'Sunday, Monday and Always.' Trailers part to show Roxyettes in a Russian number in colorful costumes and nicely lighted behind a nifty setting. Dancers introduce Eunice Healy who does two short, graceful tap routines.

The wallop of bill comes from Tim Herbert (nee Herman Timberg) who has developed a world of assurance, works with speed and brought something new to the payees. His radio impressions hit the bullseye and he went off to a storm of applause after a frenetic dance a la jitterbug. Roxyettes close with a colorful routine that brackets them with the best of the rhythm dancers. *Arke.*

RKO, Boston

Boston, Sept. 23.

Louis Armstrong Orch (13), Johnson & Foster, Joyner & Foster, Hattie Noel; 'Sky's the Limit' (RKO).

To say that Louis Armstrong used to be big stuff here is not to deny him plenty of draw today, but he hasn't come back with the best band he ever had, a condition Armstrong, of course, can't help. The all-colored supporting acts he's got are groovy, though, and the routine adds up to a lively 60-minute sesh that clicks.

Armstrong goes right to work on his trumpet with 'Lime House Blues' and follows with 'I Can't Give You Anything But Love,' both going well despite a lack of clear cut band performance. His hot solo style remains near the top of the heap, his invention never sagging. He doesn't fool around with high Cs as much as he used to, perhaps, but his ideas are still plenty sharp. Band does 'Baby Don't You Cry,' 'In the Mood,' and 'Brother Bill.'

Ann Baker and Jimmy Anderson do the vocals, catching solid hands for 'Murder He Says,' 'What's the Good Word,' 'All or Nothing At All,' etc.

Johnson and Foster tee off the vaude turns with a good tap duo, each doing an edgey solo for loud kudos. Joyner and Foster, in a minstrel end-men turn, draw laughter with antique gags of well proved merit, and Hattie Noel winds up the session with 'Two-Fisted Daddy,' 'Tall, Tan and Terrific,' and a couple of gargantuan bumps.

Biz was pretty good opening day considering school's in session. *Elie.*

Embassy, N. Y.

(NEWSREELS)

First pictures of the invasion of Italy by American, British and Canadian troops, most of them taken by the Signal Corps but some by Paramount, headline this week's otherwise generally mild assortment of clips. Included in the compilation on the Allied incursion of Europe are some captured Italian reels which show the bombing of Rome, destroyal of Fascist emblems and rejoicing by the populace.

Tacked to the somewhat lengthy clip is one dealing with Pope Pius as a Vatican prisoner, but without any shots showing Nazi steps in that direction. His Holiness' coronation and a visit he once paid to King Victor Emanuel, have been dug out of the files for background purposes.

On top of this is a brief portrait of a bigshot Fascist toughie of the Musso regime who quails and pleads in a frightened manner before his Allied captors. It points up how they can cringe when they're finally disarmed, politically and militaristically.

Arthur Hale of radio's 'Confidentially Yours' appears early on the program to discuss the recent Quebec conference, whether or not the crystal-gazers are right or wrong as to how soon the war will end, and the question of a fourth term for F.D.R. He has been on the Embassy program for some weeks now and does a nice job.

Show is less actionful from war point of view than usual but includes some interesting combat practice scenes photographed by Par and including one-man blitzers, bazookas and skip bombers at work. *Char.*

Stanley, Pitt.

Pittsburgh, Sept. 24.

Dick Rogers Orch (14), Merry Macs (4), Hal Sherman, Margaret Wood; 'Fallen Sparrow' (RKO).

These first shows at the Stanley are getting to be quite a problem. Last week Blue Barron's band didn't put in an appearance at all on account of an auto delay en route and an accident to the equipment truck. This week Dick Rogers and his boys were on hand but empty-handed. Music instruments and uniforms were still in transit, and they had to borrow clothes and everything else from the regulars in the pit.

Result was a pretty shoddy performance all around. Orch had to ad lib through most of their numbers, which they kept to a minimum, running show short by quarter of an hour and whatever band had to offer in the way of novelties and arrangements was a closed book. Rogers confined himself to a couple of staples, vocalizing a blues number in the oldtime style himself, and played pair of pops for his femme singer, Margaret Wood, 'Embraceable You' and 'You'll Never Know.' Might have been failure of music to arrive that put these two slow numbers together, but if that's the gal's regular stage routine, she should change, but quick.

Rogers told the audience Miss Wood was discovered in a USO canteen, where she was a hostess, which naturally helped sell her to the crowd. Rather attractive although possessed of no outstanding vocal qualities. Unfair to judge Rogers or his crew, of course, on basis of their getaway performance since it was done under such trying conditions.

Only two outside acts this week instead of customary three. Merry Macs can hardly be considered an outside one, however, since they're sharing top-billing with Rogers. Foursome from radio, records and films rates pretty close to the tops among the harmonizers and they sail through 'Hip Hip Hooray,' 'In My Arms,' 'Mr. Beebe,' a comic novelty dedicated to Lucius Beebe (meaningless here since nobody knows him), 'Wait for Me, Mary' and 'Pass the Biscuits, Mirandy' with plenty to spare. Crowd wanted more of them but they stopped at the five numbers. In Marjorie Garland, lone femme in quartet, Merry Macs have an oomphy package who is just as easy on the eye as all of them are on the ear.

Hal Sherman, practically a standard turn at this house, remains a crack eccentric hoofer but he's devoting too much time now to a comedy monolog, most of which is pretty tasteless. Couple of gags just to get his breath would be more like it for Sherman since most of his anecdotes are plenty blue and out of bounds for the family trade. *Cohen.*

Orpheum, L. A.

Los Angeles, Sept. 22.

Benny Carter's Orch (15), Peter Ray, Freddy Webster, Savannah Churchill, Harold Nicholas, Olivette Miller, Ben Carter & Mantan Moreland; 'Scream in Dark' (Rep).

Benny Carter's choice arrangements are grooving excellent all-Negro stage show at the Orpheum this week. This leader knows his way around among the notes and the mixture of sweet and swing that his crew toss out is ear-pleasing. 'Fiesta in Brass' opens show and lives up to its title, opening matinee house going all the way in response. 'Poincianna' is another top presentation as delivered by the band. 'Stardust' gives trumpeter Freddy Webster chance to shine. Sideman last played house with Jimmy Lunceford and makes a better appearance this time. Improvising or sticking to arrangement, Webster's brass work was top-notch. 'Back Bay Boogie' spotlights band members in a solid piece and finale, 'Old Man River,' is also grooved for attention. Leader uses saxophone for his work throughout until 'River,' where he switches to trumpet.

Orch's vocalist, Savannah Churchill, pleases with 'Never Mention Your Name,' 'That Ain't Right' and 'Let's Try It Over Again.' Also working with band for solo spot is Olivette Miller and her swing harp, plucking and jiving 'St. Louis Blues' and 'Embraceable You.' Peter Ray varies his tapping from sole to toe and adds balancing bit for encore to click.

Harold Nicholas, soloing since his brother received Army call, is one of the top colored dancers. Single registered big at first show. Taps are sharp in both precision and soft shoe, his leaps, turns and splits high spots in a class, showmanly act. Ben Carter and Mantan Moreland, two Negro film comics, have run together a slick vaude laugh routine that had the house roaring. Songs, dances and patter are good material. *Brog.*

Variety Bills

WEEK OF OCTOBER 1

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (30)
Morton Gould
Henny Youngman
Virginia O'Brien
Allan Jones
State (30)
4 Sensational Macks
Cliff Edwards
N Rae & Waterfall
Benny Davis
WASHINGTON
Capitol (30)
Oscar Davis
Gautier's Steeplechs
Arthur Tracy
The Debonettes

Paramount

NEW YORK CITY
Paramount (29)
Vaughn Monroe Bd
Bob Evans
Dorothy Keller
BUFFALO
Buffalo (29)
Woody Herman Bd
Paul Winchell
Marion Daniels
MIAMI
Olympia (29)
Burns & White
Leslie & Carroll
Armida
Ray & Harrison
Ned Haverly
NEWBURGH
Ritz (4)
Tommy Tucker Bd
Bellit & English Br
OMAHA
Orpheum (29)
Connee Boswell
Joe Venuti Bd
Neal Stanley
The Claytons

RKO

BOSTON
RKO (30)
Benny Goodman Or
Pons & Louie
Billy Reyes
(23)
Louis Armstrong Or
Joyner & Foster
Hattie Noel
Edwards Sis
CLEVELAND
Palace (30)
Louis Armstrong Or
Joyner & Foster
Hattie Noel
Edwards Sis
Mills Bros
(23)
Woody Herman Or
Paul Winchell
Marion Daniels
COLUMBUS
Palace (5-7)
Ann Corio Rev
Herb Miller Orc
Williams & Dust
Charlie Stewart
Frances Wills
Eddie Foy, Jr.
(28-30)
Al Donahue Orc
Low Hite & Stanley
3 Little Sis
Phil Brito
ROCHESTER
Temple (24-26)
Blue Barron Orc
Johnny Burke
Nelson & Allen
Ruth & B Ambrose

Warner

NEW YORK CITY
Strand (1)
Sammy Kaye Orc
Shea & Raymond
Lyda Sue
(24)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (1)
Gracie Barrie Orc
The Merry Macs
Hal Sherman
Sharkey
(24)
Sammy Kaye Orc
Don Cummings
Sunny Rice
PITTSBURGH
Stanley (1)
Ink Spots
Clyde Lucas Orc
3 Little Sis
Lenny Gale
(24)
Dick Rogers Orc
The Merry Macs
Hal Sherman
UTICA
Stanley (5-7)
Tommy Tucker Orc
Vic Hyde
Belett & English Br
(28-30)
Jan Savitt Orc
Ruth & B Ambrose
Nelson & Allen
Johnny Burke
WASHINGTON
Earle (1)
Roxyettes
Tim Herbert
Eunice Healy
(24)
Roxyettes
Tim Herbert
Eunice Healy

Independent

NEW YORK CITY
Music Hall (30)
Molasses & January
Borrah Minevitch
Frank Brooks
Jack Spoons
Frank Condos
Roxy (29)
Bert Lahr
Paul Haakon
Patricia Bowman
The Imaginators
Hector & Pals
Lucille Manners
Paul Ash Orc
BRONX
Crotona (28-29)
Harris & Hunter
Smith & Hart
Jackie Vincent
The Martells
Ruthie Barnes
LONG ISLAND
Bayside (2)
Edith Fellows
Cleo Florenz
Jamaica (27-29)
Edith Fellows
Fred Roner
H Parsee Dncrs
Rio & Rita
Nestor & Rollins
(30-3)
Harris & Hunter
Jimmy Costello
Ruthie Barnes
(2 to fill)
ATLANTIC CITY
Steel Pier (2-3)
Lapham 4
Barr & Estes
Harmoniacs
Kuuipo Sis
BALTIMORE
Hippodrome (30)
Arthur LeFleur Co
Simms & Bailey
Laud-Lyon
C Worth & Marcla
B Wells & 4 Fays
(30-2)
Wine, Women & S
(?-6)
Lynne Parri
Wynn 2
BOSTON
Majestic (30)
Abe Marcus
Arthur Blake
The Rials
Kearon & Armfield
(1 to fill)
BRIDGEPORT
Lyric (1-3)
Dick Rogers Orc
Dick Buckley
Marion Hutton
H King & Arlina
CAMDEN
Towers (1-3)
Lloyd & Willis
Deane Carroll
The Dawns
Jackie Green
FALL RIVER
Empire (28-30)
Blue Barron Orc
Diane Lure
Paul Remos
Dick Buckley
HARTFORD
State (1-3)
Blue Barron Orc
June Preisser
John Kirby Orc
P Remos & Midgets
NEWARK
Adams (30)
Tony Pastor Orc
Glenn Miller Singers
Johnny Morgan
Rollo & V Pickert
PHILADELPHIA
Carman (30)
Gay Nineties Rev
Fay's (30)
Earl Hines Orc
Cook & Brown
Baby Lawrence
The Appletons
PROVIDENCE
Metropolitan (1-3)
Dante
SPRINGFIELD
Court Square (30-?)
Edith Fellows
Hannah Williams
WASHINGTON
Howard (30)
Count Basie Orc
Apus & Estrellita
Laura Watson
Shorty Davis
Sandy Lang Co
WATERBURY
Poli (29-30)
Ink Spots
France & La Pell
B Dupree & Charlo
Ann Anderson
Jackie Green
WOONSOCKET
New Park Theatre (1-3)
Fred Roner
France & La Pell
B Dupree & Charlo
Bob Douglas
Georgie Kaye
WORCESTER
Plymouth (27-29)
Dante

Cabaret Bills

NEW YORK CITY

Algiers
Bill Glass Orc
Loretta Lane
Joan Marshall
Aquarium Rest.
M Powell Maniacs
James Barry
Harlem Highlanders
Ed Farley
Lowell Pontee
Armando's
Ann Francine
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campe
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Laura Wilson
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Bunty Pendleton
Noble & King
Wally Boag
Ray Bourbon
Stuart Ross
Leonard Ware Trio
Cafe Society (Midtown)
Mildred Bailey
John Sebastian
William Horne
Eugene Field Trio
Teddy Wilson Orc
Cafe Society (Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Lee Kuhn 3
Danny Yates Orc
Casino Russe
Nina Tarasova
Dmitri Matvienko
Gary Goldman
Nicholas Khadarik
Anna Kozakevich
Nadia Veralle
Vladimir Lazarev
Natasha Iratova
Elsa Brooks
Constance Love
Milton Cooper
C. Codolban Orc
Cerutti's
Garland Wilson
Eddie Steele
Mae Barnes
Shirley Conklin
Chateau Moderne
Kay Parsons
Terrace Boys
Club 18
Roy Sedley
Vince Curran
Joe Frisco
Hal Hickson
Gaye Dixon
Lilian Fitzgerald
Althea
Hazel McNulty
Gordon Andrews
Club 51
Frankie Hyers
Pat Harrington
Dorothy Denny
Barbara Barrie
Peggy O'Neill
Marsha Kent
Dorothy Bigbee
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Ella Logan
Perry Como
The D'Ivons
Barry Sis
Larry Brooks
Don Liberto
Winn Seeley
Samba Sirens
Frank Marti Orc
Nat Brandwynne Orc
Coq Rouge
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
Victory Boys & Girl
Air Lane 3
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Rane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Gaby Gero
Virginia Fait
Julia Gerity
Singing Waiters
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuarteto Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Andre Bodo
Charles Inwald
Famous Door
Chet Boswell
Iris Raye
Blue Drake
Hot Lips Page Orc
Greenwich Village Inn
Fats Waller
Evelyn Brooks
The McArthurs
Mildred Ray Gls
Ned Harvey Orc
Prado Rhumba Bd
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Juanita Juarez
Rolando
De Marlos
Wally Wanger Line
Hilda Salazar
Maya Orc
Carlos Varelas
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Astor Roof)
Tommy Tucker Orc
Amy Arnell
Jose Morand Orc
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Bill Ames
Rajah Rabold
The Harmonettes
Maria Morales
The Cranes
Joe Pafumy Bd
Anita Rosal Orc
Enoch Light Orc
Hotel Biltmore
Carol Lynne
Ray Heatherton Orc
Hotel Commodore (Century Room)
Vaughn Monroe Orc
Maurice & Maryea
Murphy Sis
Michel Romer Orch
Hotel Dixie (Plantation Room)
Al Trace
Hotel Edison
Ted Straeter Orc
Lucy James
Folies Bergere
Gus Chase
Joe Morrison
Murtah Sis
Florence Hin Lowe
Rosita Royce
Merceditas
Lester Horton Dncrs
Marty Gold Orc
E Madriguera Orc
Hotel Essex House (Casino on Park)
Barry Winton Orc
Jean Murray
Jack Kerr
Hotel Lexington (Hawaiian Rm)
Lani McIntyre Orc
Leialani
Momikai
Hotel Lincoln (Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Johnny Long Orc
Gene Williams
Mary Jane Yeo
Bob Russell
Corrynne Church
Robert Wright
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central (Cocoanut Grove)
Charlie Barnet
Buddy Briggs
Sammy Birch
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania (Cafe Rouge)
Glen Gray Orc
Hotel Pierre (Cotillion Room)
Rasha & Mirko
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Walter Perner Orc
Hotel Savoy Plaza (Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton (Satire Room)
Tino Valente
Pat Cameron
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria Starlight Roof
Frank Sinatra
Leo Reisman Orc
Mischa Borr Orc
Hurricane
Hal McIntyre
Arnaut Bros
Masters & Rollins
Jimmy Ray
Jerry Bergen
Dave Dennis Orc
June Taylor Dcrs
Iceland Restaurant
Joey Nash
Danny White
Rigoletto Bros
Marlyn & Martinez
Cocktail Dncrs (6)
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Jo Ann Collier
John Rockwood
Burke 2
Kay Marshall
Renee
Romero & Rosita
Danny Higgins
Jean Louise
Carter & Ross
Lorna Rhode
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Bards
Clarence Profit 3
Chiquita Brazil
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Nan Blakstone
Chucho Martinez
Guelis & Velma
Harwal
Stewart & Lea
Servando Diaz Trio
Mario Orc
Jose Curbelo Orc
La Martinique
Danny Thomas
Adrienne
Floria Vestoff
Martiniqueens
Maxl Bergere Orc
Socarras Orc
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Hollywood Blonds
Adele Parrish
Gandsmidt Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Josse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Milskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Nickie Dncrs
De Maye & Moore
Marilyn Myles
Kirk Wood
Sherry Britton
Monte Carlo Beach
Mary Howard
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Jane Kean
Dean Martin
Valentinoff
'Three Sisters'
Charles Baum Orc
Herbert Curbello Bd
Rogers Corner
Korn Kobblers
Harry Lefcourt Orc
Waikiki Hula Maids
Jeanne Claire
Victor Quartet
Harold Green
Connie Howell
Ross MacLean
Al Sater
Phil D'Arcy
Al Hass Orc
Ruban Bleu
Maxine Sullivan
Fred Keating
Nadya Norskaya
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Birse
Lola Zalipskaya
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Pita Molino
Manuel San Miquel
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socarras Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Brisson
David Brooks
Irene Hawthorne
Ferlson & Warrick
Mitchell Brother
Sheila Bond
Frank Brooks
Waldman Dncrs
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Foust
Scott & Sussane
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Eddie Ashman Orc
Village Vanguard
Leadbelly
R Dyer-Bennett
Helen Howe
Don Frye
Ray Parker 3
Wivel
Bob Lee
Pevell & Mary Lea
Tommy Hayden
Yvonne & LaMarr
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Count Le Roy
Avis Andrews
Don Redman Orc

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Paramount, New York
Movie Scouts Notice
Personal Management:
EDDIE SMITH, Paramount Bldg. N.Y.

Reopen Holyoke Theatre

Holyoke, Mass., Sept. 28.

Shuttered since a $20,000 fire early this summer, the New Holyoke theatre has reopened for Sunday shows. Bobby Sherwood band topped the show Sunday (26).

New Acts

VIRGINIA O'BRIEN
Comedienne
12 Mins.
Capitol, N. Y.

This is the picture house debut of the Metro comedienne who was onscreen the weeks just preceding, in 'DuBarry Was a Lady,' and who, of course, has been seen on Broadway in musicomedy. The deadpan songstress remains as effective for presentation audiences as elsewhere, doing 'Carry Me Back to Old Virginny' and 'Rockabye Baby' in ultra-modern rhythmic arrangements. In between is sandwiched 'Salome,' her special lyric out of 'DuBarry.' She also does a deadpan double with Allan Jones on the bill.

Prime salient of Miss O'Brien's charm is her personal pulchritude because she's that rarity, a comedienne who is also a looker. Her style, of course, is unique and her arrangements a tribute to the boys who orchestrate her stuff. It's capital.

Rolling in on the crest of her Metro film trailers, of course, makes it so much easier and establishes the songstress as a bit of a name. She delivers handily in person, being easy both on the eyes and ears.

Abel.

JANE KEAN
Songs
15 Mins.
Riobamba, N. Y.

A blonde looker, Jane Kean, has achieved comparative prominence on Broadway during the current season in 'Early to Bed,' from which she's currently doubling for the next four weeks into the Riobamba. A sock in the Richard Kollmar musical not only as a singer but also as a dancer and comedienne, Miss Kean is doing mostly rhythm songs. She's clicko most of the way.

Formerly teamed in the varieties with her older sister, Betty, Jane Kean then had to play a subordinate role, but now she's slated for better things. A classy looking chassis that's pointed up by her revealing white gown is no small factor in Miss Kean's sight values, and as far as talent goes, she can rock a tune with most of 'em. That unruly coiff, however, could be corrected. She hasn't 'arrived' as yet, but there's no denying that the added stature she'll undoubtedly get with more experience will make her ripe as a single in the presentation houses and for top billing in musicals.

After a special lyric opener links her with 'Bed,' she segues into several rhythm tunes and then a satire on the chantooseys that could use some polishing. In fact, a little more novelty is what she needs most right now; as far as the propelling force is concerned, she's got all that, though her dancing, plus the greater comedic talents than she shows here, are by no means to be relegated wherein musicals or vaude-niteries are concerned. In all three fields she has a bright future.

Kahn.

VAL VALENTINOFF
Dancing
10 Mins.
Riobamba, N. Y.

Of the ballet school, Val Valentinoff is an Anglican type despite the handle. His outstanding prominence was gained in the Olsen and Johnson 'Sons o' Fun.'

He's a tall, rangy, dark-haired chap with an excellent backgrounding in the ballet, but he'd go over better were he to eliminate his verbal attempts at comedy. Valentinoff's dance satirisms, too, are something that could be improved; in short, it's strictly a matter of material with him rather than the actual performance.

At this catching he was particularly conscious of the customers' poor reaction to his stuff; he even said so, and that may be another point for him to correct. A performer doesn't enhance himself with the patrons by admitting his own hatching.

Kahn.

DEAN MARTIN
Songs
8 Mins.
Riobamba, N. Y.

Cleveland's entry in the swoonstakes is Dean Martin, a thin-visaged, dark-haired baritone who's making his New York debut with this date. The New York competition is apt to be a little too tough.

Martin, seemingly, would be lost without that mike. He's lacking in personality, looks ill-fitting in that dinner jacket and, at best, has just a fair voice that suggests it would have little resonance without the p.a. system.

Kahn.

JADE LING
Dancer
4 Mins.
Riobamba, N. Y.

Jade Ling is a Chinese beaut who does interpretative dancing. She's strictly for decorative purposes and as such, fills the bill at the Riobamba in a couple of production routines.

Formerly a nude dancer, Miss Ling is currently getting away from that, although still in a sufficient state of undress to warrant plenty of audience attention.

Kahn.

BURTON'S BIRDS
Novelty Act
10 Mins.
Jack Lynch's, Philly

Here's something new in 'animal' acts—a covey of trained birds doing amazing feats under the direction of a wizard handler. The act is a natural for intimate niteries, hotel rooms and the like. But, due to the tiny size of the feathered performers, it could not be shown in too large a room. Theatres likewise are out, for the same reason.

Burton sends the birds through their bewildering paces with a maximum amount of showmanship. They juggle balls while lying on their backs, walk tight-ropes and chirp in unison. They do practically everything but lay eggs—at least not as an act.

Shal.

Gag Men

Continued from page 1

gence of comedy scripting as a 'seller's market' are several. Commercial radio has never before required so great a supply of comedy material. Comedy programs have established themselves as 'the' staple article of network programming, regardless of whether their immediate species is variety, dramatic or whodunit. As the demand has increased, the factors of supply have decreased. The armed forces were first to deplete the ranks of experienced radio comedy writers. The Hollywood studios, suffering from the same stroke, turned to radio for replacements, baiting the hook with boosts in salary. Ad agencies now find themselves in the somewhat melancholy dilemma of either sweetening the pot or losing their staff comedy writers, or even freelancers, to pictures.

The scarcity of radio comedy writers has created another phenomenon for the business. It's the reversal of money-ranking status as between director and writer. There are plenty of radio producers and directors available and the current trend gives the comedy scriptist a substantial income edge over the fellow that in the final analysis passes on the material and invests it with productional substance.

On top of the losses caused by the draft and the raiding by Hollywood, the ad agency exec had to contend with a curious tendency of the few staff gag men he has been able to retain. And this tendency is the bitterest pill that the agency exec says he has yet had to swallow. The staff men, who are on annual salary, are now showing a disposition to turn their workaday affairs over to agents. These writers now refer radio executives to their (the writers') agents and talking about 13-week contracts with options asking for fancy increases.

Only a couple comedy programs in New York are now able to get writers to submit their stuff on spec. The established freelance writer, with rare exception, is demanding payment on submission, whether used on the program or otherwise.

Post-War Utopia

Continued from page 1

this conference is being recorded on film and discs by the Office of War Information Overseas Division for world-wide distribution as an example of American 'ingenuity.'

Lowell Fess, mayor of 'Yellow Springs (pop. 1,500), who is currently in New York making the sound track for the short, ascribes the scheme to Harold Igo, an Ohio playwright, who approached him last April with the idea for a play about an imaginary town which found jobs for all of its returned soldiers.

Fess and local bigwigs seized upon the idea and organized a 'Little Peace Conference' in July, consisting of labor, capital and civic group reps. The OWI heard about it, and sent a film and radio unit out there. The unit spent a month shooting and recording documentary material. It's now being edited for release.

The film and recordings will include presentation of a charter to a committee of mothers of the fighting men; the confab itself, and discussions on employment, housing, public works and education.

The townspeople did all the acting, Fess doing the commentary.

18 N. Y. Department Stores Receive Tickets for 1st of War Bond Matinees

Tickets for the first of the Broadway special Third War Loan Bond matinees, to be held Oct. 5, have been turned over in entirety to 18 New York department stores and one uptown branch bank, this method of disposing of the tickets being suggested by the Treasury Department. Four matinees are to be played on that date and if all sell out it will represent $5,085,250 in bond purchases. The shows to be given are 'Oklahoma' (St. James), 'Something for the Boys' (Alvin), 'Tomorrow the World' (Barrymore) and 'Life With Father' (Empire). There will be 11 shows in the campaign, the other seven special matinees going on later in the month.

Broadway received a plug by the big stores in their Sunday (26) ads which included the names of the shows and the comment: 'Through the courtesy of the legitimate theatre industry we are able to offer free tickets for War Bond purchases. The larger the bond, the better the seat. Only one ticket for each bond. No tickets are obtainable at the box-offices.'

Lower floor tickets call for the purchase of bonds valued from $1,000 to $5,000 generally, balcony locations calling for $500 bonds and upper floors sell for as low as $25 bonds, there being six different price variations. There have been 4,492 tickets distributed among the 18 stores and the bank (National City), lowest number being 216 and the highest 363 tickets.

There will be no special war bond matinee by 'Three's a Family,' Longacre, N. Y., but it has already participated in the drive. Last Saturday (25) John Golden steered Mrs. Albert D. Lasker to the lobby bond booth and she placed an order for $100,000. Order was given to Eleanor Ventura, American Theatre Wing volunteer who had been selling war stamps and small denomination bonds.

Gladys George's 'Illness' Folds 'Skin' in Boston

'Skin of Our Teeth,' Thornton Wilder's Pulitzer Prize-winner of last season, closes Saturday night (2) at the Shubert, Boston, after only one week of its scheduled two-week engagement. The illness of its star, Gladys George, was given by producer Michael Myerberg as the reason for the closing.

According to the announcement, the actress wrote Myerberg: 'My doctor advises me that if I continue to use my voice in its present condition I shall never be able to speak on the stage again. I must therefore advise you that I cannot continue in 'Skin of Our Teeth' after Saturday, Oct. 2. I must and will terminate my engagement on that date. Regretfully, Gladys George.'

Myerberg advised his New York office by phone yesterday (Tuesday) that he would attempt to find another actress for the leading part of Sabina in the Wilder play, with the idea of sending it out on tour again. He did not indicate whom he has in mind as replacement, however. Miss George had only recently gone into the part, having succeeded Miriam Hopkins, who followed Tallulah Bankhead, the originator of the role.

It's figured likely that if and when 'Skin' is started on tour again, Conrad Nagel will not play the George Antrobus part, in which he followed Fredric March. Because of radio commitments, Nagel must commute to New York weekends, so he was reluctant to make the tour, but finally agreed to go as far as Pittsburgh.

From sources in Boston it was reported that the Monday night (27) opening there drew only $806, a disappointing house. Myerberg's other production, 'Star Dust,' closed out-of-town Saturday night (25) after unsatisfactory tryouts.

Engagements

Constance Bennett ('Without Love,' touring company).

Lou Polan, Dave Mallen ('Oklahoma,' road company).

June Dayton ('Kiss and Tell,' Coast company).

Elisabeth Fraser, Phyllis Avery, Olive Deering, Kathryn Eames, Genevieve Frizzell, Virginia Hammond, Mary Lenhardt, Jean McCoy, Laura Pierpont, Laura Walker ('Winged Victory').

Martin Field, 28, Has 3 Broadway Plays Due

With three productions in the offing, Martin Field promises to be the busiest young playwright on Broadway this season. First prospect is a drama entitled 'The Winner,' which deals with a native American fascist about whom a film is made by a group of people, among them his own son. Sam H. Grisman, producer of 'Tobacco Road,' is interested in 'The Winner.'

Second prospect by Field is an entirely different approach to the subject of fascists and fascism, a satirical musical about the Axis entitled 'Addie's No Lady,' which goes into rehearsal soon under the aegis of Allen Roth, NBC orchestra conductor and radio producer.

The third offering is 'Connie's Inn,' with music by Duke Ellington. This is based on the night club which flourished during the Prohibition era.

'Addie's No Lady' and 'Connie's Inn' were both written by Field in collaboration with Harry Lenk.

The author, who is 28, is the subject of a forthcoming 'success story' column by Dale Carnegie.

Current Road Shows

(*Sept. 29-Oct. 9*)

'Abie's Irish Rose'—Cox, Cincinnati (29-9).

'Another Love Story' (tryout)—National, Washington (29-3); Colonial, Boston (5-9).

'Army Play By Play'—Providence, (29); Bushnell Aud., Hartford (30-2); National, Washington (5-9).

'Arsenic and Old Lace'—Locust, Philadelphia (29-3); Nixon, Pittsburgh (5-9).

'Big Time' (vaude)—Nixon, Pittsburgh (29-3).

'Blackouts of 1943' (vaude) — El Capitan, Hollywood (29-9).

'Blithe Spirit'—Walnut, Philadelphia (5-9).

'Corn Is Green'—Shea's, Jamestown (29); Shea's, Erie (30); Colonial, Akron (1); Park, Youngstown, Ohio (2); Virginia, Wheeling, W. Va. (4); Weller, Zanesville, Ohio (5); Midland, Newark, Ohio (6); Hartman, Columbus, Ohio (7-9).

'Dark Eyes' — Selwyn, Chicago (29-9).

'Doughgirls' (2d Co.)—American, St. Louis (29-9).

'Doughgirls' (3d Co.)—Civic Aud., Fresno (29); Senior High Aud., Sacramento (30); Aud., Portland (3); Metropolitan, Seattle (4-9).

Gilbert and Sullivan—Cass, Detroit (5-9).

'Good Night, Ladies'—Blackstone, Chicago (29-9).

'Ice Follies of 1943'—Pan Pacific Aud., Los Angeles (29-9).

'Jane Eyre'—Aud., Denver (29-3); Capitol, Salt Lake City (4); Biltmore, Los Angeles (6-9).

'Junior Miss' — State, Harrisburg (29); Bridgeport (30-2); Academy of Music, Northampton, Mass. (4); Court Sq., Springfield (5-6); Aud., Rochester (7-9).

'Kiss and Tell' (2d Co.)—Harris, Chicago (29-9).

'Kiss and Tell' (3d Co.)—Plymouth, Boston (29-9).

'Kiss and Tell' (4th Co.)—Erlanger, Buffalo (5-9).

'Let Us Be Gay'—Lafayette, Detroit (29-9).

'Life With Father' (2d Co.)—Walnut, Philadelphia (29-3); Shubert, New Haven (5-9).

'Maid in the Ozarks'—Great Northern, Chicago (29-9).

'Mother's Day'—Geary, San Francisco (29-9) (premiere).

'Naked Genius' (tryout) — Maryland, Baltimore (4-9).

'One Touch of Venus' (tryout)—Opera House, Boston (29-3).

'Othello' (tryout)—Colonial, Boston (29-3); Locust, Philadelphia (5-9).

'Porgy and Bess'—Ford's, Baltimore (5-9).

'Skin of Our Teeth'—Shubert, Boston (29-9).

'Sons o' Fun'—Forrest, Philadelphia (29-9).

'Student Prince'—Erlanger, Chicago (5-9).

'The Patriots' — Metropolitan, Providence (7); Bushnell Aud., Hartford (8-9).

'Tomorrow the World' (2d Co.)—Cass, Detroit (29-3); Hanna, Cleveland (5-9).

'Uncle Harry — Wilbur, Boston (29-9).

Shows in Rehearsal

'A Connecticut Yankee'—Richard Rodgers.

'What's Up'—Mark Warnow.

'Victory Belles'—Henry Adrian.

'Carmen Jones'—Billy Rose.

'Artists and Models'—Lou Walters, Don Ross, E. M. Loew, Michael Redstone.

'Outrageous Fortune' — Gilbert Miller.

'Manhattan Nocturne' — George Brandt, Walter Drey.

'Oklahoma' (road)—Theatre Guild.

'The Patriots' (road)—Playwrights.

'Kiss and Tell' (road)—George Abbott.

N. Y. IA LOCAL ENDS UNEMPLOYMENT LEVY

Local No. 1 (IATSE), stagehands union, has eliminated deductions from working members' wages in aid of its unemployed. It was discovered that at least some deckhands without regular theatre jobs have been making as much, or more, than those with seasonal berths. Some of those in the unemployed group have said they would rather not be attached to a crew because other jobs in shops and elsewhere were obtainable, if and when they chose.

Instead of actual pay deductions, union has required grips and clearers to lay off one day weekly, a replacement not regularly employed stepping in. Scale for deckhands is $58 weekly but with the skipped performance out, they really get $49.75. Heads of departments in legit theatres get the scale pay of $87.50 but because they are key men, one day's pay is deducted for a replacement.

Only 3% is now deducted from department heads' pay, a matter of $2.62, one-third of which goes to the emergency fund and the balance to the retirement fund. It makes a difference of $5.51 in favor of stage carpenters, electricians and property men. In vaudfilm houses the heads receive $12 per day and a similar new arrangement applies.

Cornell, Gilder, Eaton To Judge Pitt Play Contest

Pittsburgh, Sept. 28.

Katharine Cornell, Rosamond Gilder, associate editor of Theatre Arts Monthly, and Walter Pritchard Eaton, associate professor of playwriting at Yale, have been named by Pittsburgh Drama League as the Jury of Award for its $500 nationwide playwriting contest. Preliminary jury is composed of Harold V. Cohen, drama critic of Pittsburgh Post-Gazette; Robert Gill, director of Pittsburgh Playhouse, and Edwin L. Peterson, associate professor of English at University of Pittsburgh.

Contest, designed to discover a play that will advance constructive thinking on war and peace problems, closes Nov. 1 and winning script will be announced Jan. 15. So far applications have been received from such points as Canada, Mexico and Puerto Rico. Prize play will probably be given its premiere performance at Playhouse here late in the winter.

Pitt Playhouse Opens Oct. 12 with 'Jason'

Pittsburgh, Sept. 28.

Local Playhouse will open its 1943-44 season on Oct. 12 with Samson Raphaelson comedy, 'Jason,' community theatre's new director, Robert Gill, announced last week. For first time in Playhouse's history, too, players will be paid a small sum weekly. Other shows set for production include 'Post Road,' 'On Borrowed Time,' 'Lady in Waiting,' 'Blind Alley' and 'Barchester Towers,' by Thomas Job, a fellow faculty member of Gill's at the Carnegie Tech drama school but now on a leave of absence in Hollywood writing for Warners.

Playhouse also announced appointment of a new technical director, Fred Rein, like Gill a Tech drama alumnus who previously worked for Mountain Playhouse in Jennerstown, Pa., and Mummers in St. Louis.

'Fame' Actor Slugged

Burton Tripp, who has a minor role in 'Land of Fame,' which opened at the Belasco, N. Y., last week, was slugged on Friday evening (24) by an unidentified man. It was said to be a case of mistaken identity.

A two-inch gash in the scalp didn't prevent Tripp from appearing in the performance that night.

Inside Stuff—Legit

'Bright Lights,' musical which recently stopped after four performances at the Forrest, N. Y., had no less than 20 backers, who put up the $37,500 originally invested in the show. Several invested $2,500 but a majority whose names are not familiar to show business had shares represented by $500 each. Jules J. Leventhal guaranteed the salaries, for which he was given a percentage of if-and-when profits. After he read the notices, Leventhal declared himself out except for the above liability, and with no chance to raise the funds needed to deposit the pay guarantee which would have been required by Equity, Alex Cohen, who presented 'Lights' with two other youngsters, shuttered the show.

Renee Carroll, the Sardi hat checker, who played herself in 'Lights,' was required to join Equity, Cohen guaranteeing to pay the $100 initiation fee. The redhead intends maintaining her membership, although another stage job is nowhere in sight.

'Porgy and Bess' revival, in for three weeks at the 44th Street, N. Y., before starting out Monday (4) on another cross-country tour, represents one of the least expensive hookups, if not the least, for a Broadway musical revival so far as original investiture is concerned. The original settings are being used.

Cheryl Crawford, who put on the show during the fall of 1941 for an extended run at the Paper Mill Playhouse, Millburn, N. J., and brought it to Broadway last season, where it was an immediate click, managed to put on the revival at a reported cost of only $16,200, despite the elaborate Gershwin orchestration that requires an orchestra of near-symphonic proportions. Since being sponsored under the Crawford aegis, 'Porgy' has been a consistent money maker, both on Broadway and on the road, although it flopped when originally presented by the Theatre Guild in 1935. John Wildberg is Miss Crawford's associate.

After ticket brokers were given a lecture about high prices by Paul Moss, the N. Y. license commissioner, last week, some agency people caustically pointed out that managers can tilt scales at will. Case in point is 'Ziegfeld Follies,' Winter Garden, N. Y., where the top all next week is $5.50. The boost was occasioned in expectation of the horde of extra visitors attracted by the world's series, which start at the Yankee Stadium Tuesday (5).

'Follies' has had a $5.50 top Fridays and Saturdays since opening, also on some holiday eves. That price, applying on the earlier days of the week, should shove the gross up between $4,000 and $5,000. Midtown hotels, which are largely tenanted, have received a deluge of requests for reservations from out-of-town ball fans, with indications that there are not sufficient vacancies to accommodate them. Hotels have been turning down permanent guests for some time, insisting on a per day rate.

Army personnel of 'The Army, Play By Play,' which received one of the warmest welcomes of any professional outfit which has played Buffalo in years, returned the compliment to the Buffalo public my writing a letter of thanks to the local newspapers after they had left town. Signed 'The Cast,' the letter read:

'We, the members of the all-soldier cast of 'The Army, Play By Play,' would like to express to you our sincere appreciation for the wonderful cooperation you have shown us throughout the run of our production in Buffalo. We wish to thank our Buffalo audiences for their encouraging and enthusiastic reception of our production as well as for their generous contributions to Army Emergency Relief, and to tell them most sincerely that we wish we were staying longer.'

Deal for the Mansfield, N. Y., entered into by Michael Myerberg, calls for a year's rental with options. Manager, who clicked last season with 'The Skin of Our Teeth,' which started on tour in Boston Monday (27) after nearly a year's stay at the Plymouth, may spot his new 'Star Dust' in the Mansfield but the new show is off the boards for repairs.

House was built by the Chanin Brothers after they erected the Biltmore, both being on West 47th street, and then went in to build the Royale, Masque (now Golden), and the Majestic, along with the adjoining Lincoln hotel. Chanins are now out of show business. Understood the Mansfield, which is bank-owned, can be bought for $225,000, with about 10% of that amount required in cash.

The Lambs club held memorial services for Martin J. Gillen on Saturday (25). Attorney died last week and was buried in Racine, Wis. Gillen was a life member of the Lambs, an honor conferred because of his efforts to aid the club financially. It's stated that principally through him ways and means were devised whereby the Lambs' clubhouse mortgages were reduced from $325,000 to $150,000.

Gillen, runner-up to the late Robert L. Hague in aiding the club, suggested that Lambs who bought $87,000 in second mortgage bonds turn them back to the club. Members accepted the idea and relinquished all claims. Only exception was a bond for $2,000 which was held by the estate of a deceased member.

Franklyn Fox, who entered 'Early to Bed,' Broadhurst, N. Y., when that show was playing Boston last spring, will leave the cast. His has been the smallest cast assignment, player going on at 11 o'clock, while the curtain drops five minutes later. It seems the management was irked for some time that it had to pay Fox a salary of $150 for so small a stint.

Equity rules prohibit a replacement at a smaller salary, but show is engaging an understudy for Richard Kollmar, who will also play the Fox part. George Baxter is supposed to be Kollmar's understudy but does not sing.

Although the sale of the Ziegfeld theatre, N. Y., was not consummated, the court rejecting bids on the grounds that the property is more valuable than the amounts offered, it is fairly certain that the house will not be used for legit this season. Loew's, which has tenanted the Ziegfeld for pictures, signed a new lease for the spot for another year.

Billy Rose, who unsuccessfully bid for the Ziegfeld, still has no house lined up for his 'Carmen Jones,' but that show will not be ready for Broadway until the late fall. 'Carmen' troupe is now rehearsing at Mecca Temple, N. Y., after using a flock of studios and rehearsal halls.

Edgar MacGregor was the stager of 'My Dear Public,' current at the 46th Street, N. Y., but withdrew before the Irving Caesar musical completed its Detroit engagement. Richard Berger and Otto Harbach then looked 'Public' over and suggested changes. After it opened on Broadway Berger departed for St. Louis to wind up his affairs with the Municipal Opera Co. prior to leaving for Hollywood, where he's to be a producer for Metro. E. John Kennedy, who's staging the book for 'Artists and Models,' is named to succeed Berger as director of the St. Louis muny outfit next summer.

That score and more of backers of 'Arsenic and Old Lace' who never seem to be surfeited on divvy melons have started collecting again. For more than two and one-half years the angels received monthly checks accompanied sometimes by comic notes from Lindsay and Crouse, producers and principal owners of 'Arsenic.'

There was a three months' lapse over the summer when no coin was split up, but as soon as the 'road' company started out, profits started to be appreciable, so $14,400 was cut up recently. Broadway still boasts an 'Arsenic' which moves from the Fulton to the Hudson Monday (27).

Grace Moore wants to do an operetta, and Irving Berlin's 'Music Box Revue,' if and when he gets to it, may see her back on the Broadway boards. Diva, who starred in Music Box shows in the past, almost did 'Merry Widow' for the New Opera Co., but couldn't reach an agreement with Mme. Yolanda Mero-Irion, the 'presenter' for New Opera.

Taking It, and Liking It

When N. Y. License Commissioner Paul Moss called the ticket brokers downtown last week, he said that certain exclusive men's clubs were standing for high ticket prices.

One clubman who paid an excess rate later complained to the legit code enforcement board. Club's house committee called the member before it and reprimanded him for squawking. Club's attitude was that the members don't have to buy theatre tickets, and if a price higher than usual is charged it's entirely up to the individual who wants down-front seats. Club said it didn't want to close the avenue for getting good locations when desired.

Dream Street Beat

(Broadway Legit Lowdown)

A couple years ago a busboy at the 14th St. automat, George Batson, wrote a play which Ruth Chatterton tried out on the road. Last Wednesday J. J. Leventhal read his second opus in bed, then next morning sent him a check for $500. Title is 'Ramshackle House'...Here's how they emerge from the first nights and gallop towards their deadline (Test case: 'Land of Fame'): First, Kronenberger, then Chapman, Dudley, Greedley, Nathan, Coleman.

Jay Adler in Doctor's hosp. following a sudden collapse and ambulance race (18). Next day (19) he had opened an acting class for nurses...: Some of the former actresses who are now making the secret bombsight at Western Electric got together and opened a canteen for servicemen at Genius, Inc., last Friday (24).

Bob Coleman of the Mirror tells friends he's had to stay home lately because he's having trouble with his legs: 'I've got ostemylitis in the right and the typewriter fell on my left'... John Golden's ofc says the rd co of '3's a Family' is being abandoned because of train difficulties...Last week's New Yorker carried an affectionate profile on Moss Hart by Mary Case Harriman of the Algonquin Cases...B. P. Schulberg won't produce his son's (Budd's) 'What Makes Sammy Run' on B'way...If you were to walk into Labor Stage, where 'This Is the Army' is rehearsing, you'd think you were in a field operations base...Hyman Adler, who produced the first Andy Hardy play some years ago on B'way, then was talked into selling it to films for 5G, has another children's play he is preparing to try out.

There is a radio station operating in N. Y. manned all-girl. 'W75NY' (a FM station). Visitors can't get used to the sight...Kermit Bloomgarden & Virginia Kaye will marry shortly and for a wedding gift Herman Shumlin gave them the furniture from 'Watch on the Rhine.' 'Come up on Saturdays,' Virginia is urging her friends, 'we're going to give performances'...An actor went up to a famous theatrical team to apply for a rd show opening and was offered $45 a week. 'Sorry I can't take it,' he told them. 'I smoke' ...Arthur Murray wants teachers so badly he's offering them free lessons...Profit & Loss Dept.: Last week, a Mrs. Emmett paid $2,000 each time she saw a rehearsal of a show, and she saw 10 of them; chief backer of Al Bein's play. Leventhal earns 3G every week on Bergner's play, 'Two Mrs. Carrolls.' Alexander Cohen has earned $300 almost every week since 'Angel Street' opened.

Apparently if you're a costume designer this season, you're also a glamour girl. There's Grace Houston, Mary Grant, etc...For the best show in town, attend a late rehearsal of the Yiddish musical, 'Golden Land'...They're short of male walk-ons, incidentally. $15 a week...Tyro actors who do many bit parts, modeling, etc., and to whom wardrobe is a problem, have suddenly discovered Buddy's on lower B'way. Seems he buys up window display clothing and odds from the big name haberdasheries...Everything Happens to Actors Dept.: The day of the elevator strike in Radio City the Playwrights Co. was having a call for actors. Everyone had to walk down 38 flights. Took 20 minutes and when you hit level and were walking along the sidewalk, your calves felt like you were still tramping downstairs ...A few days ago the ILGWU moved into Henry Ford's glass and chromium building on B'way and 54th. Just bought it for $400,000 (cost about 2 million)...Louis Schaffer will stage their shows there now.

'STAR DUST' YANKED IN BALTO FOR REVISIONS

'Star Dust' was withdrawn Saturday (25) after three days in Baltimore following a week's tryout in Philadelphia. Producer Michael Myerberg conceded that the Walter Kerr play is in need of direction, some cast changing and script revisions.

Kerr was adverse to rewriting, contending that last season the musical, 'Count Me In,' for which he wrote the book, fared very well in Boston but flopped on Broadway (Barrymore) because of tampering with the story. During out-of-town showings both Myerberg and Kerr handled the staging.

Rose King and Emile Boreo will be replaced but as both have run-of-the-play contracts, a lapse of eight weeks is required to cancel their pacts. Miss King and Chick Chandler, who is slated to stick, were brought on from the Coast. Patsy Kelly was also summoned from Hollywood to step into Miss King's part but declined unless the script was revised. Notice to close was posted Saturday prior to the matinee, so that six-eighths of a week's salary is due those players with run-of-the-play contracts. No extra pay goes to others, two weeks minimum requirement having been met.

'Star' was slated for the Mansfield, N. Y., which Myerberg has leased.

Play on Alexander

Frank Scully has completed final draft of new play on which he and Jack Morris collaborated, called "What Made Alexander Great." Myron Selznick office, Hollywood, and George T. Bye, New York, are agenting.

Story revolves around three women in the Macedonian ruler's life, two of whom drove him into conquering the world in order to escape them.

Ruth Weston B'krupt

Ruth Weston, legit actress, filed a voluntary petition in bankruptcy on Thursday (23) in N. Y. federal court, listing liabilities of $4,913 and no assets.

She's currently in John Golden's 'Three's a Family' on Broadway.

Among creditors is a claim for $101 by the Stork Club.

Miss Weston's earnings for 1941, her petition disclosed, were $3,000; for 1942, $5,000.

CHI OPERA HOUSE EYED FOR SEVERAL LEGITERS

Chicago, Sept. 28.

Since opera will be absent this winter at the Civic Opera House, and remembering the boxoffice successes scored there last season by 'Lady in the Dark' and 'This Is the Army,' several producers are eyeing the large theatre as the answer to their local booking problems.

Only three dates have been set for the opera house so far; the Ballet Russe, Oct. 14 through Oct. 24; the Ballet Theatre, due Christmas night, with Olsen and Johnson in 'Sons O' Fun' following on Jan. 3. Among the producers seeking the big house are Billy Rose for his 'Carmen Jones' and Boris Morros for his version of 'The Waltz King,' which he successfully produced on the West Coast with Richard Bonelli and Irra Petina heading the cast. It's probable that the Morros show will come in around Nov. 1.

May Revive London Revu

Singer Jerry Cooper, seeking musical for himself which he would also produce, may do a Broadway revival of C. B. Cochrane's black-and-white revue, 'From Dover Street to Dixie,' which played London back in the '20s.

'Arsenic' Opens Indpls. Civic Theatre Season

Indianapolis, Sept. 28.

The Indianapolis Civic Theatre, oldest amateur playhouse in the U. S. in years of continuous production, will open its 29th season Oct. 15 with 'Arsenic and Old Lace,' staged by Jack Hatfield. Other plays on the season's bill include 'The Man Who Came to Dinner,' 'Claudia,' 'Stage Door,' 'Ladies in Waiting,' 'Heaven Can Wait,' 'The Philadelphia Story' and 'Pirates of Penzance.'

The Civic produces one play a month for a run of five nights from October to May. Donald Finlayson has returned as art director.

'Public' Biz Increase Jams Shubert Plans On Theatre Bookings

Attendance spurt for 'My Dear Public,' at the 46th Street, N. Y., last week, sending the gross well over the stop limit and taking that house off the availability list, resulted in a jam-up of Shubert booking plans. Latter were finally straightened out.

It had been anticipated that while enough theatres may be had for straight shows, there probably would be a shortage for musicals. Problem was to spot 'Rosalinda,' now at the Imperial. Operetta was slated to move to the 46th Street but 'Public' could not be given exit notice. Consequence is that 'Rosalinda' will move at the end of the week back to the 44th Street, where it clicked last season. As that theatre has no cooling system it was moved to the Imperial early in the summer. 'One Touch of Venus' arrives at the Imperial next week though that spot is committed to 'Mexican Hayride,' a musical not expected for another three months.

'Winged Victory,' the Moss Hart Air Corps show, is still slotted for the 44th Street, but as it will remain out of town three weeks longer than planned, 'Rosalinda' will have the house for a minimum of nine weeks, terminating Dec. 4, when 'Victory' is due. A shuffle of bookings is possible in the interim, one idea being to place 'Victory' in the Broadway, the house that had 'This Is the Army,' the sensational success which started legit on a boom that still prevails.

San Carlo Opera Co. goes into the Broadway for 10 days starting Oct. 7. House is allotted to 'Artists and Models' late in October, which indicates the 'Victory' spotting will not be disturbed. A house must be found for 'Laugh Time,' doing excellently at the Shubert, and the Royale is mentioned to get the vaude-revue, as 'Othello' is booked into the Shubert on Oct. 19.

Musicians Status In Army 1-Acters Debated

Washington, Sept. 28.

James C. Petrillo, American Federation of Musicians prexy, waived rights to the employment of civilian musicians for 'This Is the Army,' to permit the use of soldier melody-makers. Question now arises whether he has given a similar concession to 'Army Play By Play,' which also uses a military orchestra on its current tour, with personnel from the Second Service Command.

Petrillo paid the National theatre orchestra a full week when 'This Is the Army' played Washington, in order to avoid a controversy and voiding the union contract. 'Army Play By Play' hits Washington on Oct. 4 and the matter is now being debated with the War Dept. Under Army regulations soldiers cannot replace civilian musicians or craftsmen in any occupation. If Petrillo has granted the servicemen's show a concession, the National theatre orchestra will be paid for the layoff.

Reading Stock Set

Reading, Pa.

This city's first stock venture in years is announced for the Orpheum theatre, of which David Brodstein is manager. A resident company, organized in New York and to present dramatic stock through the Stanley Woolf interests, will begin an engagement Oct. 5, changing programs each week.

Listed for presentation are 'Philadelphia Story,' 'Little Foxes,' 'My Sister Eileen,' 'Of Mice and Men,' 'Pursuit of Happiness' and 'Mr. and Mrs. North' as the opener.

B'way Brokers Puzzled Why Moss Warned 'Em on Excess Tix Prices, Disclaiming Knowledge of Gypping

What inspired Paul Moss, N. Y. license commissioner, to warn 40 ticket brokers last Wednesday (22) on compliance to the state law limiting ticket sales to a maximum of 75c. over the boxoffice price, hasn't been explained on Broadway. Legit ticket code enforcers from the League of New York Theatres and Equity say they had nothing to do with the call-down to Moss' office, although representatives of both organizations were present at Moss' invitation.

Later, the consensus of opinion was that while there is some gypping, which will probably never be entirely eliminated, such practices are definitely limited. Explanation given was the fact that 60% of all agency tickets are sold by McBride's and Tyson, the leading agencies, the latter having most of the hotel stands in Manhattan. Both agencies are known to adhere strictly to the statute and the code, as do nearly all other established brokers.

Leblang's is another major agency which gets a fairly large allotment of tickets in preferred locations. It's argued that if the above trio and the other accredited brokers handle the bulk of tickets legitimately sold away from the boxoffices, it is hard to figure how more than a few tickets are sold at excess prices. Pointed out, too, that the smaller agencies get but small numbers of good locations and that rear tickets cannot be gypped. 'Digging,' which has existed as long as there have been hits, is believed to be the principal method whereby tickets reach unscrupulous hands.

'Comply or Get Out'

Ticket agitation was absent for the past couple of seasons, and the reason for the lecture by Moss was to publicize the state law. He told the brokers that they either comply with the law or get out of business, but he cited no actual violations. He exhibited two balcony tickets for the recent 'Harvest Moon Ball' dance contest at Madison Square Garden, priced at 75c, which were sold by an agency for an additional 75c. The statute permits the latter. The tickets were sold by an agency which had been penalized before and which has an office near the Garden. Indicated that the latter steamed up the commissioner. Legit code does not cover the Garden's events. Code rules limit agency tickets in the balcony to 50c over the b.o. and no gallery tickets are permitted to be sold by brokers.

Moss also asked several reporters to be on hand, and called on the public to make complaints if they were overcharged. Idea of creating snoopers didn't appeal to the ticket men at all, nor to observers. Commissioner said that there are too few people who pay high prices to support the theatre, but he claimed that some tickets are sold for double the boxoffice price, and that he intends to stop that practice. Moss also said that if persons overcharged would report to him and save their ticket stubs, he has the power to compel a refund of the excess charge. Each broker is under $1,000 bond.

Heiman Speaks

Marcus Heiman of the League spoke at the Moss huddle. He doubted that cooperation would come from the public, because patrons insistent on getting tickets at the last minute are well aware they may have to pay an additional price. He does not believe there is much gypping. Paul Dullzell of Equity also spoke and said he hoped that people who pay excess prices for tickets could be punished as well as the brokers.

Code enforcement board has penalized three of the smaller agencies in recent months for violations, regular allotments being withheld for two and three weeks. In only one instance was penalty the result of a direct complaint, the others being detected from examination of the ticket stubs, which, under federal law, must be stamped with the price obtained. One of the brokers was made to refund the amount of an overcharge.

Moss advised brokers to use the type of records like those in McBride's so that his office could make comparatively easy examinations if necessary.

J. C. Nugent's Nudge

Hollywood, Sept. 28.

The reverse twist to whoop up interest in his play, 'That Old Devil,' is being used by J. C. Nugent. His postcarded comeon mailed around town reads like this:

'I am appealing to my friends to refrain from coming to the Left Bank theatre to see my very distinguished cast of stage and screen notables. The secret somehow got out and we are embarrassed nightly by the presence of Hollywood celebrities and their enemies. I cannot do my best when anyone is looking at me, so don't come to see 'That Old Devil' as I am a very diffident and modest actor.'

Backers' All-Out Double 'Public' Biz To 22G in 1 Week

A demonstration of backers going all-out for a show explains the almost 100% jump in receipts within one week for Irving Caesar's 'My Dear Public,' at the 46th Street, N.Y.

Takings the first full week were around $12,500 whereas the second week's count, as of last Saturday (25), was over $22,000. Stop limit for 'Public' is $20,000, as set forth in the booking contract. Saturday night's takings were $3,900 without hypoing, it was claimed.

Show's management, aware that 'Public' would receive notice to vacate by the Shuberts, who operate the theatre, went to work not only with extra-space ads in the dailies but on the purchase of tickets in blocks by members of organizations who bought at the boxoffice and through the agencies. The boxoffice staff was momentarily confused when a patron sought to buy 50 tickets one evening and was turned down. He got in line again and purchased 20 tickets, another man buying the same number and a third getting 10 tickets. There was some acrimony between the house and show over the ticket selling but it quieted down when the theatre management couldn't do anything about it.

Coterie of wealthy men backing 'Public' is headed by William Heller, who's in the textile business. Others include Daniel G. Arnstein, who has large taxi interests; Mrs. Louis Lazare, who has a stable of thoroughbreds, and Ellis Arnoff. They called on associates and friends to support the show, and the response was terrific. Ad cards in taxis plugging 'Public' was one factor in the varied aid.

Based on the business drawn by the show in Detroit, the backers decided the show is worthwhile and declared that the critics were biased, notices having been on the negative side. Heller is said to have invested an additional $25,000. 'Public' originally cost $125,000 when it tried out last season. It now represents around $200,000. Heller demanded four more weeks of tickets be secured and placed on sale. Reported that he and the others intend remaining in show business and plan a production fund of $500,000.

68 Dates Lined Up For Top New Orleans Season

New Orleans, Sept. 28.

City's biggest entertainment season is in the offing for this war boom town where money is plentiful. Irwin Poche, No. 1 impresario here, said Friday (24) that 68 dates have been reserved in the municipal auditorium for the fall and winter months. Four road shows, 28 concerts, 22 operatic performances and other attractions have been booked.

Season will open Oct. 16 and 17 with Tito Guizar and his Pan American ensemble.

Plays Out of Town

Hairpin Harmony

Bridgeport, Sept. 24.

Harold Orlob production of musical farce in two acts. Book, lyrics and music by Orlob; staged by Carl Randall; additional dialog by Don Witty; dancing assistant, K... Conrad; production supervisor, Margaret Hilliard; orchestration by Arthur Norris; set by Donald Oenslager; costumes by Mahieu. Features Lennie Kent, Carlyle Blackwell, Gil Johnson, Maureen Cannon, Teri Keane, Karen Conrad, Hairpin Harmonettes all-girl band. Opened at Klein Memorial Auditorium, Bridgeport, Sept. 24, 1943; $2.20 top.

Bill Heller.....Lennie Kent
Howard Smith.....Carlyle Blackwell
Chet Warren.....Gil Johnson
Beenie Franton.....Maureen Cannon
Jackie Stevens.....Teri Keane
Evelyn.....Karen Conrad
Betty.....Clay Garner
June.....
Ruth.....Clawson Triplets
Sue.....
Cobalt.....
Lovekale.....Smiles and Smiles
Racey Conlay.....Pamela Stafle
Rev. Dr. Brown.....Dan Valentine
Captain Roe.....Ving Merlin
Mrs. Warren.....June Moore
Keeper.....Scott Moore
State Trooper.....Clair Kramer
Inspector.....William Nunn

Hairpin Harmonettes: Rochelle Kritchman, Esther Schulte, Esther Rubinoff, Sue Sprecher, Thelma Fitch, Julie Jaldhero, Nadine Winstead, L'Ana Hymes, Muriel Burns, Elaine Fitch, Leona Smith, Elvira Bohl.

This one wasn't anywhere near ready for Bridgeport, let alone Broadway, where it's skedded to open Friday (1) at the National. If 'Hairpin Harmony' makes N. Y. grade in present condition, then anything goes this year. (Originally due to preem on the Main Stem on Monday (27), postponement followed.)

Except for the set and one tune of distinction, everything in show needs complete overhauling, not omitting title, which was probably one of the reasons for sparse Bridgeport attendance. Book, even for musical farce, is bewildering and performance was extremely rough at this catching.

Harold Orlob, who assumes responsibility for book, lyrics and music, has been associated with more than 30 musicals in past. Which makes it all the more difficult to understand 'Hairpin Harmony.'

There is no important come-on in cast personnel, which includes Lennie Kent, young night club comic; Gil Johnson, Maureen Cannon and Teri Keane, all George Abbott 'Best Foot Forward' alumni; Karen Conrad, ballet dancer; former silent film fave Carlyle Blackwell, and 12-piece girl band that works in libretto and plays on stage through show.

Loosely-written plot sets girl orch in parental home of male leader (Johnson). Manager-p. a. (Kent) tries to sell baby food tycoon (Blackwell) on radio sponsorship, but doesn't succeed until it's discovered that Johnson can make a baby voice when he's excited. Blackwell comes to see infant which isn't there, and hoax is exposed. Meantime, band's vocalist (Miss Cannon), loved by Johnson, has rival in sexy musician (Miss Keane), who schemes up trouble for troupe, which brings in law and puts Johnson in klink. At finish Blackwell hires the band, thanks to Johnson's smart mother. Another element is a violin-playing Army captain who turns out to be an escaped nut.

Audience embarrassment is seldom relieved. Exceptions are Kent's sock double-talk recap in the second act, Johnson's hoofing and the plug tune, 'You're the Reason,' a beautiful ballad which stands at least a half-dozen plays through the performance.

Dialog lacks class, with sex lines flung freely by gals tired of being cooped up in house. Miss Keane does a fast strip to change to a baby costume in the first act, but she's personable enough to overcome any difficulty.

Specialties include Clawson vocal trio, good lookers; Karen Conrad, in various dance solos, and Smiles and Smiles, mixed sepia steppers. Girl band evidently has some good soloists, but they don't yet add up to much as a unit.

Other Orlob songs, some of which over-reach for catchy lyrics, are 'Without a Sponsor,' 'That's My Approach to Love,' 'I'm Tickled Pink,' 'I'm a Butter Hoarder,' 'You Can Be Like Grandpa,' and 'What Do the Neighbors Say?'

Biz very n. g. at this viewing. 'Hairpin Harmony' had competition during Bridgeport break-in from Ethel Barrymore's 'Corn Is Green.'

Elem.

Mother's Day

San Francisco, Sept. 26.

Samuel Bischoff production of comedy in three acts (six scenes) by Aleen Leslie. Staged by Melville Burke. Settings, Phil Raiguel. Opened at Geary theatre, Sept. 25, 1943; $2.75 top.

Brian Quin.....Leon Ames
Stanley Quin.....Scotty Beckett
Audrey Quin.....Leona Maricle
Margaret Quin.....Patty Pope
Terry Jamison.....Tom Seidel
Josie Dowling.....Mona Barrie
Keith Morehouse.....Jimmie Smith
Bella.....Teddi Sherman
Hortense.....Kate Harrington
Lisa Ward.....Kathryn Keys
Grandma Jamison.....Isabel O'Madigan
Dr. Oberhauer.....Boyd Agin
Ambulance Driver.....Charles Mitchell

Sam Bischoff's farce production, 'Mother's Day,' opened here Saturday night (25) and revealed itself to be two hours and 20 minutes of fast comedy that had the audience guffawing throughout. Revolving around a family of five, 'Mother's Day' is another in the series of recent farces dealing with pregnancy.

Basically, it's a story of a family's teen-aged daughter who finds herself pregnant, then revealing herself as the secret bride of a 17-year-old soldier. The farcical situations mostly stem from the couple's realization that they erred in their conception of marriage. All they thought was necessary was to take out a license and wait three days.

An excellent cast, headed by Mona Barrie and Leon Ames, paces the performances. Miss Barrie, as a friend of the family, has some excellent dialog and furnishes many of the laughs. Ames and Patty Pope neatly play the flabbergasted parents, while others who acquit themselves well are Scotty Beckett, Leona Maricle (the pregnant one) and Tom Seidel among the more outstanding support.

Melville Burke has staged the show well for laughs, and the settings of Phil Raiguel are in keeping with the play's atmosphere. *Spol.*

Another Love Story

Wilmington, Del., Sept. 24.

Louis Lotito production of comedy in two acts (four scenes) by Frederick Lonsdale. Stars Roland Young and Margaret Lindsay; features Arthur Margetson, Doris Dalton and Philip Ober. Directed by the author. Settings, Raymond Sovey. Opened at the Playhouse, Wilmington, Sept. 24, '43; $2.20 top.

George Wayne.....Roland Young
Mortimer.....Henry Mowbray
Elsie Williams Browne.....Doris Dalton
Robert Crayle.....Lyster Chambers
Reginald Williams Browne.....Fred Irving Lewis
John Asprey.....Arthur Margetson
Michael Foxx.....Philip Ober
Molly Asprey.....Augusta Dabney
Celia Hale.....Fay Baker
Diana Lynn.....Margaret Lindsay
Maggie Sykes.....Eugenia Rawls

Definitely lightweight is the Frederick Lonsdale comedy Roland Young has chosen for his return to legit. 'Another Love Story' has some smart, witty dialog and a competent cast, but a complicated plot dealing with three sets of mixed-up love affairs and a snail-like pace are unable to hold audience attention.

Young, playing a carbon copy of his 'worried' screen self, makes every line count, but Margaret Lindsay, also from Hollywood, is less fortunate, appearing uncomfortable in her new surroundings. The main story involves Miss Lindsay, who meets an old flame on the eve of his wedding to a disagreeable deb. Latter's mother does not approve of match, so she calls for aid from girl's father, her first husband, whom she divorced. Love blooms anew for them. Young is pursued by his boss' daughter, to whom he is reluctantly engaged, and by his secretary. The sextet is finally unscrambled with Miss Lindsay getting her old flame; the parents are reunited, and Young is in the toils of his secretary.

The action crawls until the second act, when a bedroom scene livens up the proceedings somewhat. As played by Miss Lindsay and Philip Ober, however, it fails to come off completely. Arthur Margetson has the choicest lines as the divorced husband who plays Mr. Fix-It. Ober, as the ne'er-do-well but lovable type, plays rather heavily for drawing-room comedy. Doris Dalton and Eugenia Rawls stand out in supporting roles, and the inevitable butler with a fondness for his master's wine is well played by Henry Mowbray.

Raymond Sovey's two settings are excellent, and Hattie Carnegie's gowns leave no doubt the author's characters move in the best circles.

Klepfer.

Play on Broadway

Land of Fame

Albert Bein and Frederick Fox production of drama in three acts (10 scenes) by Albert and Mary Bein, staged by Albert Bein, settings by Frederick Fox, music by Joseph Wood, costumes by Grace Houston, entire production under supervision of J. R. Daniels; at Belasco theatre, N. Y., Sept. 21, 1943; $3.30 top ($1.40 opening).

Steve.....Kenneth Le Roy
Angela.....Beatrice Straight
Sgt. Hauptmann.....Richard Basehart
Col. Reinicke.....Hunter Gardner
Kyra Maria.....Beatrice de Neergaard
Lt. Werner.....Stefan Schnabel
Gen. von Obermann.....Ed Begley
Maj. Krantz.....Theo Goetz
Capt. Richter.....Peter von Zerneck
Sentry.....George Dice
Village Elder.....Lester Alden
Georgius.....Royal Dana Tracy
Thanos.....John Buckwalter
John.....Harron Gordon
Helen.....Naya Grecia
Michael.....Jack W. Bittner
Peter Melinas.....Norman Rose
Schoolteacher.....Charles Kuhn
Wagon-Maker.....Whitford Kane
Lambros.....Karl Weber
Old Villager.....Harron Gordon

The present war, which has defied dramatization so many times before, has thwarted the obvious good intentions of Albert and (Mrs.) Mary Bein in 'Land of Fame.' In this case the play is about the guerilla resistance to the Nazi invaders of Greece, but once more the theatregoers are also casualties.

Underground opposition to the German army of occupation has been the subject of several other Broadway plays and numerous Hollywood pictures, some of which have been fairly effective. 'Land of Fame' offers nothing new in viewpoint or treatment, but is less skillfully written than most previous yarns along similar lines. It is mildly interesting in the few moments it touches the breakdown of Nazi soldier morale at news of the bombing raids at home, but its involved plot about the guerilla trick to outwit the invaders is barely intelligible and the melodramatic finish is dime-novel stuff.

There's a labored attempt to tie in the present Greek heroism with the nation's glorious past, but that's negligible theatre. In general, the play lacks movement, the situations are stilted and the characters wooden. Bein, who co-produced the show with scene designer Frederick Fox, also directed the performance, getting clarity in the dialog but showing little imagination in utilizing the stage. Under the circumstances, Stefan Schnabel, Ed Begley and Kenneth Le Roy do fairly well with principal parts, while the others cannot be blamed for doing less.

Joseph Wood's music for scene changes helped in some instances, but was soap opera-ish in others. The timing of house lights and curtains opening night was an epic of mismanagement. *Hobe.*

(Closed Saturday (25) after six performances; printed for the record.)

Pitt Theatrical Hotel May Be Torn Down

Pittsburgh, Sept. 28.

Pittsburgh's oldest hotel, the Strand, and at the turn of the century the hub of the city's theatrical and night life, has just had a building inspector's condemnation notice posted at the entrance of its venerable lobby and will be razed early next month unless a long list of repairs and improvements are made. Owners haven't decided yet what to do, but there were indications that they would have the Strand torn down.

It was erected 70 years ago, and originally was known as the Commercial hotel, and at that time housed most of the visiting stage people, since it was right in the heart of the theatre district. In 1919 it was taken over by George Jaffe, now the owner of city's sole burlesque house, the Casino, and the name was changed to the George hotel. Latter changed hands again in 1923 and got another name, its present one. Strand for some time has been operated by Lou Shaffler for Morris Bortz, who's in the army. Ground floor of the building has three shops.

Even With Hitler

Continued from page 1

when negotiations for the Italian armistice became known in Washington, Elmer Davis, after conferring with President Roosevelt, ordered his deputy, Milton Eisenhower, to contact Palermo and make Mussolini's extradition to the U. S. the main condition of the armistice. La Guardia, says the Beobachter, hearing of these plans, asked the OWI to turn over Mussolini to him for exhibition in a New York victory parade.

The Nazi lie continues with the statement that 'the directors of Madison Square Garden and the Metropolitan Opera Co. scented tremendous business.' They offered to show Mussolini in fetters on their stages, and the admission fee would be $100, 50% of the take going to Roosevelt's war fund.

'Luckily,' the Beobachter points out, 'courageous German soldiers have not only liberated the great Italian, but at the same time torpedoed monstrous, disgusting enemy propaganda plans.'

Scares Niteries

Continued from page 1

nowadays. There are so many strange faces among the clientele it points up anew that the 1943 crop of stay-uppers are strictly wartime spenders.

The new faces in the niteries are evidence in themselves that many of them have never been in a cafe before, or at least in the $3-$4 range, which is the average minimum check. Paradoxically, their average deportment and behaviorism is good, as is their spending proclivities and tipping. For every strict 10% tipper, there are 10 who, either congenitally generous or intimidated by the surroundings, tip over average.

Literati

Crowell-Collier Distribs Victory

Victory, mag distribbed in neutral and friendly nations to give the true picture of American war and post-war plans and activities and to counteract false Axis propaganda, is now being issued by Crowell-Collier. Formerly had been put out by the Overseas Division of the Office of War Information.

Under the new arrangement, Victory will carry advertising for the first time. No general product ads, but institutional stuff. Despite ads and complete sales of every issue Crowell'-Collier, which regularly publishes Collier's, American magazine, etc., is doing the task on a non-profit basis. Excess over expenses go back into the pub.

Editorial material will continue to be prepared by Overseas Division of the OWI. Mag at present is being published in seven languages, English, French, Spanish, Portuguese, Arabic, Italian and Afrikaans, with others to be added later. Printing per issue is somewhat over 500,000 at present, with the mag selling for equivalent of 10c per copy.

Weak Feed the Strong

Good, rather than poor, biz is paradoxical reason why some mags continue to fold. Pubs to be dropped are generally lesser links in mag chains which, if the leaders are to grow, must be sacrificed to provide needed extra paper.

That's the reason why Hillman Periodicals will drop its men's mag, Sensation, with next January's issue. Its paper is needed for the Hillman's women's mags, which have been undergoing a rapid rise in circulation. Seeing need for more paper for its women's pubs even beyond that, Hillman is already mulling combination of next May and June issues of its detective mags. Cessation of Sensation will give Hillman an extra 540 tons of paper for its women's group.

Tony Field, Sensation editor, stays on with Hillman as editor of one of the firm's detective mags. Field presently on leave of absence on some scribbling of his own.

Cerf as Book Reviewer

Appointment of Bennett Cerf as book critic for Esquire, succeeding William Lyon Phelps, makes him the second book publisher to currently also activate himself as a book reviewer. Other is William Soskin, head of Howell Soskin, who reviews new books regularly for the N. Y. Herald Trib Sunday section. Cerf is head of Random House.

Remains to be seen whether 'log-rolling' charges will again be leveled as the result of the extra-curricular activities of these two. Accusations were frequent up till few years ago, when various book publishing house employees also did book criticisms as sidelines.

Soskin was literary critic of the old N. Y. Evening Post before entering book publishing. Cerf has been editing a section in the Saturday Review of Literature for some time.

To Milk H'wood for Books

In belief more book material can be culled from the Hollywood film writing colony than any other group or part of the west, E. P. Dutton and company has named Virginia Schulberg as its western editor-in-chief. Mrs. Schulberg, wife of Budd Schulberg, is now in N. Y. for talks on the extent of her duties and returns to the Coast Friday (1).

Although her task will be primarily to comb scribbling talent in the film city, Mrs. Schulberg will be Dutton's author contact as far east as Denver. She will set up a Coast office for Dutton as soon as she returns there.

Oddly enough, at least one book author whom Mrs. Schulberg won't be able to get for her new employer is her husband, author of 'What Makes Sammy Run.' Budd Schulberg is tied to Random House.

Bugs Baer's Record Shattered

For the first time in eight years, Bugs Baer muffed a luncheon of the Banshees—he just forgot to remember the event held last Thursday (23) at the Waldorf. When his home was contacted it was discovered that he was doing his road work around the Central Park reservoir, so his rating as the Banshees perennial m.c. was punctured. Jimmy Walker, who was on hand as usual, stepped into the spot.

Highlight of the luncheon was the story about war correspondent Mike Chinigo related by Clint Green, INS man recently back from North Africa, and the presentation of an Italian general's silken flag, a war memento obtained by Chinigo at Messina, Sicily. Flag went to Yale at Chinigo's request, it being his alma mater. A representative of the university was on hand to accept.

More Plugs for Carlson

Widespread interest in John Roy Carlson's book, 'Under Cover,' which is a sellout throughout the country, will probably get a hypo when Pathe movie short, featuring the author, is released soon. Short, which is sponsored by the Council of Books in Wartime, will run six minutes with Quincy Howe, radio commentator, interviewing Carlson. Dialog will be illustrated by flashbacks to scenes described in the book.

CHATTER

Gilbert Grant, N. Y. Post's war editor, back after a period of Pacific war-zone war corresponding.

Marcia Winn, of the Chicago Tribune, reported trekking to Hollywood on another snooping expedition.

Charles Samuels in Hollywood to interview film biggies for a series of success stories to be printed in Motion Picture mag.

Jane Tompkins, who authors the Kate Smith midday programs, has had her children's book, 'The Storks Fly Home,' just published by Stokes (1.50).

Elie Siegmeister, composer and authority on American folk music, authored recently-published 'Music Lover's Handbook,' published by William Morrow & Co.

Motion Picture mag commissioned Charles Samuels to do a special survey in Hollywood, to ferret out every factor that contributes and is necessary for screen success.

Lieut. Tom Prideau, former film reviewer for 'Life,' has been switched from the motion picture division of Army Air Forces to work on publications for Army Intelligence in Washington.

Adine Travis has joined Putnam, although the novel she's doing has already been taken by another firm.

Completing his new novel, after a summer of work in N. Y., Stuart Cloete has gone to the Coast.

Lieut.-Commdr. Robert Montgomery, U.S.N.R., has blossomed forth as a one-shot contributor for the Shekh El Sahafa, a Cairo weekly. Montgomery did a piece describing a naval engagement off Guadalcanal.

Everybody's Digest is published by William J. Smith and its editor is Florence Brobeck. It has no connection with The Woman which is published by Tom Farrell and edited by Mrs. Lorna Farrell (no relation).

To the surprise of no one, Charles Michelson, who was in charge of public relations for the Democratic party, is writing his reminiscences. Expects to have the volume ready for publication some time next year.

Virginia (Mrs. Budd) Schulberg new western editor-in-chief for Dutton, with headquarters in Beverly Hills. Mrs. Schulberg, formerly in editorial department of Samuel Goldwyn, takes over new assignment Oct. 1.

New Pic mag and Oct. 2 Liberty both have spreads on Mike Todd, respectively captioned 'Kinf Mike' and 'The New Ziegfeld.' Latter is by Earl Wilson, of the N. Y. Post. Life also readying a spread on the producer.

Popularity of Lloyd Douglas' novel, 'The Robe,' and the resulting demand upon the publisher's materials are responsible for Houghton Mifflin's postponement of publishing plans for many other books until spring.

There were four additions last week to the News and Features Bureau of the Office of War Information, Overseas Division. They were: Marjorie K. Western, former Cleveland News staffer; Oviatt McConnell, free-lancer for the slicks; J. Howard Garnish, formerly with the Buffalo-Courier Express, and John S. Turner, and ex-Buffalo News writer.

TOLEDO 1-NITERS

Toledo, Sept. 28.

One-nighters for the Paramount are as follows: 'Junior Miss,' Nov. 8; 'Dark Eyes,' Nov. 22; 'Skin of Our Teeth,' Nov. 29; 'Life With Father,' Dec. 16; 'Student Prince,' June 24; 'Doughgirls,' Feb. 28; 'Blythe Spirit,' April 17, and 'Sons o' Fun,' May 29.

Boston Strong; 'Venus' $27,000, 'Genius' 16G, 'Othello' 23G, 'Kiss' 14G

Boston, Sept. 28.

Legit season slams into high gear this week with all six available houses lighted, and all of them catching whopping trade. 'One Touch of Venus' is definitely top dog although switch to the Opera House may cut its take slightly. 'Othello' follows, the Guild-Theatre Society attraction all but going clean each performance at $3.30. 'Naked Genius' finished a powerful fortnight on Saturday (25) to lay off a week prior to Baltimore engagement, while 'Kiss and Tell' really got rolling on its second frame to build for a good long session.

Meanwhile, on Monday (27) 'Skin of Our Teeth' got off to a fair start at the Shubert; 'Uncle Harry,' second Guild-Theatre Society show to bow-in fortnight, had a great advance and looks like a winner, and 'Charley's Aunt,' brought in by Frank McCoy, opened up the Copley pretty briskly.

'Another Love Story' follows at the Colonial on the 4th. Return of 'Porgy and Bess' has been set ahead indefinitely. Other shift involves 'Artists and Models,' which will play the Opera House instead of the Shubert beginning 11th. 'The Patriots' same night at Colonial.

Estimates for Last Week

'Kiss and Tell,' Plymouth (1,424; $2.75). Caught estimated $14,200 on second week to top first week by a grand. Can stay another two months, it figures.

'Naked Genius.' Wilbur (1,300; $2.75). Did great biz throughout fortnight tryout despite cool reception. Touched $16,000 on second week. Lays off this week to reopen in Baltimore Monday (4).

'One Touch of Venus,' Shubert (1,500; $3.30). Smacked estimated $27,000, virtually top at scale, on first full week. Had unorthodox Thursday matinee. Show moved to Opera House Monday (27) to continue polishing job, and looks like a big clicko now. Quoted at $36,800 first 11 times.

'Othello,' Colonial (1,437; $3.30). First Guild-Theatre Society show of season caught rapturous press and came in with plenty of advance notice. Result is a wham $23,000, estimated, only a couple thousand below top at Guild scale.

'Eyes' Disappoints, 12G, Pointing Up Low Grosses In Pitt This Season

Pittsburgh, Sept. 28.

[illegible] 'Dark Eyes' at the Nixon just another case in point. Show came here with a swell Broadway rep, got excellent notices in the local press and even had the advantage of ATS subscriptions, better than four grand up to date, and still couldn't better $12,000. Nobody got hurt at that figure, but it's below expectations and certainly way out of line with what hit attractions are doing elsewhere in the keys.

Further indication is the fact that the 12 grand represents a high here for the month that theatre has been reopened, and that figure's pretty depressing when it's considered that Nixon has already played two other Broadway clicks, 'Tomorrow the World' and 'Army, Play By Play,' as well as a musical, 'My Dear Public.' House currently has Ed Wynn's 'Big Time.' Karloff comes back in 'Arsenic and Old Lace' again next week, this time at $2 top, and following that Nixon may have its first dark stanza since originally-booked revival of 'Great Waltz' has been called off for time being.

'Big Time' $23,000, Wynn Leaves Show After Pitt Showings

Washington, Sept. 28.

Ed Wynn's 'Big Time,' in 11 performances at the National theatre, grossed approximate $23,000 last week. All critics agreed it was the best vaudeville show to hit Washington since Keith's closed 11 years ago. Comedian is leaving the show after the Pittsburgh performances because he's dissatisfied with material and constant replacements in cast. Wynn told friends he does not want to go into New York with routines critics know; he's eager for a new musical comedy, he said.

'Another Love Story' has a healthy advance from socialites. 'Army, Play by Play' comes in Oct. 4. 'Sons o' Fun,' with Olsen and Johnson, will come in after the Theatre Guild's touring 'Oklahoma' has rolled up its two weeks. Latter musical, at $3.85 top (for non-subscribers of the American Theatre Society), can gross about $30,000 per week. From the interest displayed it is expected to do capacity for its fortnight's engagement.

'JR. MISS' BIG $14,000 IN 2D BALTO WEEK

Baltimore, Sept. 28.

'Junior Miss' added a second big session last week to its strong getaway at Ford's, building a surprisingly good $14,000, which bettered the initial try at $13,000. Also in last week was a constantly postponed, pre-Broadway trial at the indie-booked Maryland of Michael Myerberg's production of 'Star Dust' by Walter Kerr.

Originally set for two weeks, opening was postponed to a Thursday (23) bow with Patsy Kelly announced to replace Rose King in top comedy role and some other cast changes also to be made. Filmer failed to appear, with show opening with original cast and press reception quite bad. Closed Saturday (25) for announced revisions.

In currently at Ford's is the Boston Comic Opera Co., in Gilbert and Sullivan rep. 'Porgy and Bess' is set to follow next week against 'The Naked Genius,' Michael Todd's production of Gypsy Rose Lee's script, staged by George S. Kaufman with Joan Blondell in the featured role and booked into the indie Maryland.

N. Y. Times Dramatizing Fashions With Pro Thesps

N. Y. Times is going into show business on an elaborate scale with its production of 'Fashions of the Times,' to be presented Oct. 20, 21 and 22 at Times Hall (formerly Little theatre), N. Y. With a cast of 50, including a number of legit and radio performers in addition to models, it'll be presented in the nature of a regular Broadway production, with a story woven around the fashion panorama as a dramatization of American wartime living and pointing up New York's role as the world's No. 1 fashion center.

Paul Morrison is designing the five production scenes and four entre' acts, with Frances Bemis as producer. Andrea Mann will double into the show from 'Star and Garter,' as will Robert McKellar from 'Rosalinda.' A. J. Herbert, Peggy Bradley, Beatrice Foster and Bruce Bradford are others from legit who will take part, with John Griggs and Jean Colbert enlisted from radio. [illegible] Boleyn will do the choreography [illegible] manager.

Six performances will be given at $1.65 top, with the Times turning over proceeds to Greater N. Y. War Fund.

'Corn' $7,700, Springfield, In Three Performances

Springfield, Mass., Sept. 28.

Three soldout houses grossed a claimed $7,700 during the appearance of Ethel Barrymore in 'The Corn Is Green' last week at the Court Square theatre. The Emlyn Williams play was here for two evenings and a matinee Wednesday (22).

'Junior Miss' is slated Oct. 5 and 6.

Chi 'Prince' Switch

Chicago, Sept. 28.

Change in bookings brings Everett Marshall in 'The Student Prince,' originally set for the Studebaker theatre, into the Erlanger for three weeks, beginning Oct. 4, to be followed on Oct. 25 by Constance Bennett in 'Without Love' for three weeks under American Theatre Society auspices.

With special company of 'Oklahoma' opening on Nov. 15 and expected to run for several months, Erlanger looks set until at least May, 1944.

'Masque' 14G, Frisco

'Rose Masque' ('Fledermaus'), at the Curran exceeded all expectations in its five-stanza run, coming up for strong $14,000 in closing week.

Geary dark last week, readying for 'Mother's Day,' which opened Saturday (25) instead of original Sept. 27 date.

'Old English,' with C. Aubrey Smith, had fine $8,000, first week, with excellent press.

'Abie' 10G, Buffalo

Buffalo, Sept. 28.

'Abie's Irish Rose' at the Erlanger last week at $2.20 top, lagged behind last local showing but managed to ring up highly satisfactory total just short of $10,000.

'Ozarks' 7½G, 'Waltz' 69G In Two Weeks at L. A.

Los Angeles, Sept. 28.

Tieup of Pacific Electric tram service in strike shaved legit grosses, but not as much as first feared. Still plenty of coin in show shoppers' pockets with big demand for top-priced seats. 'Maid in the Ozarks' is climbing on second week at the Belasco, with likely $7,500 in sight after copping $5,700 initial seven days. Boris Morros presentation of 'Waltz King' closed two-week run at the Philharmonic Saturday night (25), with total of $69,000 in the till for stay.

'Arsenic and Old Lace' has closing notice posted at the Music Box in Hollywood, but may linger beyond present week, its sixth. Last week neared $7,000, with slightly better prospects this stanza. 'Blackouts of 1943,' at the El Capitan, holds to steady $14,600 on 67th week after getting same last week. Assistance League Playhouse, with 'New Meet the People,' moving up again to $4,500 on 10th week after dropping to $4,000 last week.

'Sons' $37,000 In 4th at Philly

Philadelphia, Sept. 28.

Legit in Philly's three legit houses continues at a fast clip and is expected to soar even higher with the cool, autumnal weather now existing here.

'Sons o' Fun' is garnering just about all the Forrest theatre will hold every week, only variation being in standees and, possibly, midweek matinees. Olsen-Johnson show again hit $37,000 last week with a few hundred dollars over previous stanza. 'Sons' is now in fifth week here, first of two extra sessions recently decided upon, with further continuance now officially set.

'Arsenic and Old Lace' hit a very neat $14,800 in its first week (3d local engagement) at Locust. Top is only $2.28, which makes figure all the more striking. 'Life With Father,' also in the first of two weeks at the Walnut, and also making its third local visit, topped $14,000. Both shows could easily hold and may figure as repeats this season.

Ed Wynn's variety-revue, 'Big Time,' skedded for a time at the Forrest on Oct. 11, has been cancelled, leaving house clear for a continuation of 'Sons o' Fun' until Thursday, Oct. 28, when 'Connecticut Yankee' is booked.

Two openings next Monday (4). 'Blithe Spirit' at the Walnut and the [illegible] $2.85 top; the Paul Robeson revival a $3.42 top. On Oct. 18, two openings are skedded, 'Carmen Jones,' for which Billy Rose has rented the Erlanger, and 'Uncle Harry' (ATS subscription) at the Locust. Walnut gets 'Manhattan Nocturne' with Eddie Dowling for the week of Oct. 18, with intimate musical, 'What's Up,' with Jimmy Savo, listed on the 25th. 'The Patriots' comes to Walnut Nov. 8 and 'Kiss and Tell' at the Locust on Nov. 15.

'Meet Navy' Strong In Toronto at $15,000

Montreal, Sept. 28.

'Meet the Navy,' the sea-service production shown here at the 1,565-seater His Majesty's, Sept. 18 to 25, scaled at $2.50 top, was hot from the opening, with an estimated gross of $15,000.

This in spite of heavy opposition from the high-priced opera season at the other end of the town during the week.

B'way Stays Sturdy; 'Public' Up To $22,000, 'Doughgirls' Neat 17G, 'Fame' Folds, 'New Life' Off to $8,000

New successes are sparse on Broadway but business is booming. World series would ordinarily hypo the list but that is hardly necessary. Only one new show last week, 'Land of Fame,' which drew thumbs down and dropped out Saturday (25).

Two new shows this week and only one next week, which gives September a rather short count on premieres. Two revivals, 'The Student Prince' and 'Porgy and Bess,' leave after this week, relieving musical show booking congestion; 'Blithe Spirit' ends limited repeat, all three touring.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'A New Life,' Royale (2d week) (M-1,347; $4.40). Business somewhat disappointing; gross last week approximated $8,000, which was under first week's pace.

'All for All,' Bijou (C-630; $3.30). Presented by A. L. Berman; originally written by late Aaron Hoffman under title of 'Give and Take'; did fairly well at tryout; opens tonight (29).

'Angel Street,' Golden (94th week) (D-789; $3.30). Rated over $7,500, at which one setter with run established can stay on into winter; will revert to Sundays again.

'Arsenic and Old Lace,' Hudson (142d week) (CD-1,094; $3.30). Moved here from Fulton, where it ran for nearly three years; plans call for playing into winter; $8,500.

'Blithe Spirit,' Morosco (repeat date) (C-955; $3.30). Final and fourth week of repeat date, which gives Coward play run of 87 weeks; around $11,000; very good; goes to road.

'Early to Bed,' Broadhurst (15th week) (M-1,160; $4.40). Planted for a run; business consistently strong of late; gross was quoted over $26,000 last week.

'Hairpin Harmony,' National (M-1,162; $3.30). Presented by Harold Orlob, who wrote musical farce in entirety; opening set back until Thursday (30).

'Harriet,' Miller (D-940; $3.85). One of last season's standouts due to relight next Monday (4); has played 22 weeks so far.

'Janie,' Playhouse (54th week) (C-865; $3.30). May move to another house but road plans again pend; paced at better than $9,500, which is quite profitable.

'Kiss and Tell,' Biltmore (27th week) (C-920; $3.30). One of last season's standouts and same goes now with another season in sight; [illegible] $17,000 [illegible] was taken off Saturday (25) after [illegible] ven performances.

'Life With Father,' Empire (200th week) (D-1,000; $3.30). While film companies are angling for screen rights, stage play continues to earn profits; $11,500.

'My Dear Public,' 46th St. (3d week) (M-1,347; $4.40). Jumped almost 100% over first full week, with support coming from unexpected sources; $22,000.

'Oklahoma,' St. James (26th week) (M-1,493; $4.40). Broadway's champ draw; getting all house will hold and should continue to clean up; same goes for road company; $30,600.

'Rosalinda,' Imperial (48th week) (O-1,453; $3.30). Well up in the going with gross over $23,500; will move back to the 44th Street next week instead of the 46th Street; 'One Touch of Venus' follows here next week.

'Something for the Boys,' Alvin (37th week) (M-1,337; $4.40). Something for the customers, judging from excellent money week by week; paced at better than $29,000.

'Star and Garter,' Music Box (66th week) (R-1,000; $4.40). Probably will ride past first of year, with show's rep a factor; takings approached $19,000.

'Stars on Ice,' Center (60th week) (repeat date) (R-3,000; $1.65). New skaters going into ice revue, and engagement indefinite; rated around $27,000.

'The Doughgirls,' Lyceum (39th week) (C-997; $3.30). Another holdover that's as strong as ever, and should span the new season; getting close to $17,000.

'Three's a Family,' Longacre (20th week) (C-1,016; $3.30). Went up again, and engagement should extend into winter; quoted around $11,500; Chicago company to be readied.

'Tomorrow the World,' Barrymore (24th week) (D-1,064; $3.30). Again approximated $15,000; real coin for drama, though not capacity here.

'The Two Mrs. Carrolls,' Booth (7th week) (D-712; $3.30). Jamming 'em, and a season's stay possible; quoted around $14,500.

'Ziegfeld Follies,' Winter Garden (261h week) (R-1,523; $4.40). Broadway's top grosser cleaning up, with little variance in grosses; last week approached $39,000.

REVIVALS

'Blossom Time,' Ambassador (3d week) (O-1,156; $2.75). Slid off and will probably go to road again soon; rated around $11,500, still profitable.

'Merry Widow,' Majestic (8th week) (O-1,695; $3.30). Pace is so consistent that a run should be scored by highly rated operetta; $30,000.

'Porgy and Bess,' 44th Street (O-1,473; $2.75). Final and third week of repeat date; takings close to capacity, around $19,000; goes to road again; 'Rosalinda' comes back here next week.

'Student Prince,' Broadway (O-1,900; $2.75). Final and 17th week; fared very well through summer, but off lately; around $11,500; goes to road again; San Carlo Opera Co. comes in for short date.

'Tobacco Road,' Ritz (3d week) (CD-945; $1.65). Rated around $6,500, which betters even break for oldie; going to road.

ADDED

'Laugh Time,' Shubert (3d week) (vaude-1,325; $2.75). Although two performances were missed on Sunday (19), business exceptionally good, $21,000; may move to Royale when 'Othello' arrives.

'TOMORROW' BUILDS TO $11,000 IN DETROIT 1ST

Detroit, Sept. 28.

Starting off slowly, 'Tomorrow the World' built up toward the close of its first week at the Cass here to end up with approximately $11,000 at the $2.75 top. Given plenty of kudos by the local crix, the play limped in its first days despite its Broadway reputation, but began building on the last weekend to indicate a better second week than the first. Play stays through Oct. 3, when it will be followed by the Boston Comic Opera Co. with two weeks of Gilbert & Sullivan.

'Charley's Aunt' wound up a good three weeks at the Lafayette to tuck in $9,300 for the final week and bring its gleanings at a $1.65 top to approximately $28,000. It was followed Sunday (26) by Gloria Swanson in 'Let Us Be Gay.'

PERSONAL

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'Kiss' Paces Chi, $19,100, 'Doughgirls' 13G, 'Ladies' $17,400, 'Maid' $11,000

Chicago, Sept. 28.

'Kiss and Tell' continued to set the pace with $19,100 last week, and all other shows are holding up excellently. Erlanger is dark until Oct. 4, when it reopens with 'The Student Prince,' headed by Everett Marshall.

Estimates for Last Week

'The Doughgirls,' Selwyn (29th week) (1,000; $2.75). Gained $1,000 on closing week to hit $13,000. 'Dark Eyes' opened Monday (27).

'Good Night, Ladies,' Blackstone (76th week) (1,200; $2.75). Spurted to $17,400.

'Kiss and Tell,' Harris (20th week) (1,000; $2.75). Slight increase brought patronage close to capacity, $19,100.

'Maid in Ozarks,' Great Northern (56th week) (1,400; $2.75). Claimed $10,000; new show reported set.

'Uncle Harry' Neat $6,500 in New Haven

New Haven, Sept. 28.

'Uncle Harry' (LeGallienne-Schildkraut) picked up close to an estimated $6,500 on four performances, $2.75 top, at the Shubert last weekend (23-25), okay.

Cancelled 'One Touch of Venus' leaves house dark this week. 'Life With Father' draws a full stanza next week (4-9) and is followed by 'Oklahoma' (road company) on Oct. 14-16. 'Arsenic and Old Lace' is set for Oct. 21-23, and 'Porgy and Bess' and 'Voice of the Turtle' are pencilled to follow.

OBITUARIES

ELINOR GLYN

Elinor Glyn, 78, noted novelist of international repute, died in London, Sept. 23.

Mrs. Glyn, via her novels, had been recognized as an expert on frankness and an authority on love. Her novels, 'Three Weeks' and 'It' were credited with promulgating sex topics in such an intelligent manner as to make them acceptable to both upper and lower strata of the reading public.

Although having no direct connection with the theatre, her novel, 'Three Weeks' was dramatized for the stage and produced without provoking censorial interference and ran for several years both in metropolitan areas and on the road. It was later scenarized for silent films. Another of her works, 'It,' was adapted to films as starring vehicle for winsome Clara Bow and is still rated as the screen star's best endeavor. Title implied sex appeal for that era just as glamor and oomph applies currently.

Aside from her novels, Mrs. Glyn later did feature articles for newspaper syndicates, both here and abroad.

NICHOLAS J. BASIL

Nicholas J. Basil, 43, general manager of Basil Bros. Theatres, Buffalo, died Sept. 21 in Buffalo, N. Y.

Basil was the youngest of four brothers who came to Buffalo in 1917, starting in the candy business and entering show business in 1923. Since that time they acquired, own and operate eight neighborhood houses in Buffalo and four in Nigara Falls. Deceased was the operating head and policy maker of the outfit. He was also active in the Buffalo Variety Club affairs. Widow and daughter survive.

COL. WILLIAM T. JOHNSON

Col. William Thomas Johnson, 67, producer of rodeos at Madison Square Garden, N. Y., died in San Antonio, Texas, Sept. 25. He started as a rodeo impresario when he produced a rodeo for the American Legion in 1928. He later took the show to Madison Square Garden where he got $75,000 per date with the Garden providing the prize money for the contestants. He sold the rodeo in 1937 and retired on his ranch.

Survived by widow, son and brother.

ALEXANDER LIGHT

Alexander Light, 70, former actor and producer of Shakespeare plays, died Sept. 22 in Hollywood after a short illness. Remains will be sent to New York for burial.

Charles C. McCord, 64, husband of Mrs. May Kennedy McCord, writer and radio authority on the Ozarks, died at Springfield, Mo. Mrs. McCord broadcasts a 15 min. daily program over KWK.

Leland C. Lewis, 46, former Coast sporting writer, boxing promoter and press agent, died Sept. 15 in Oxnard, Cal., following a heart attack.

William McDougall, 53, studio policeman at Universal and father of the former Helen Mack of the screen, died Sept. 23 in Los Angeles following a heart attack.

Mother, 65, of Aleen Leslie, playwright and radio scripter, died in Pittsburgh Sept. 23.

Philip Hunt, 75, retired theatrical manager, died Sept. 18 in Los Angeles after a long illness.

BIRTHS

Mr. and Mrs. Ray Buechner, daughter, in Pittsburgh, Sept. 20. Father is radio and cafe singer in Pitt.

Mr. and Mrs. Harry Singer, daughter, in Pittsburgh, Sept. 21. Father's with Maurice Spitalny, Stanley theatre band, Pitt.

Mr. and Mrs. Sam Melnick, son, in Pittsburgh, Sept. 15. Mother is the former Dorothy Goldstein, of Pitt's Par exchange.

Mr. and Mrs. Fred Hart, son, in Pittsburgh, Sept. 2. Father's with Rep exchange in Pitt.

Mr. and Mrs. Johnny Burke, son, in Hollywood, Sept. 21. Mother is the former Bessie Patterson of stage and screen; father is the songwriter.

Mr. and Mrs. Lorne Braddock, son, in Hollywood, Sept. 19. Father is on Universal's publicity staff.

Mr. and Mrs. George Murphy, daughter, Sept. 25, in Hollywood. Father, film actor-dancer; mother is his former dancing partner, Juliette Johnson.

Mr. and Mrs. Redd Evans, son, Sept. 27, in New York. Father is a [illegible]

Mr. and Mrs. George V. Lynch, son, at Gloversville, N. Y., Sept. 27. Father is general manager and chief film buyer for the Schine circuit.

Mr. and Mrs. Harry Teitel, son, in Hollywood, Sept. 27. Father is production manager at Disney studios.

Mr. and Mrs. Larry Lansburg, son, in Hollywood, Sept. 25. Father is production assistant at Disney studios.

Mr. and Mrs. Schwartzdorf, daughter, Sept. 21, in New York. Father is musical director of 'Oklahoma,' St. James, N. Y.

Mr. and Mrs. Michael Boscia, son, Sept. 25, in New York. Father is Young & Rubicam radio department press agent.

tractions, comprised principally of last season's Broadway hits, to tour the nation's army camps and navy bases. Idea is to get shows that won't require too much scenery. The five attractions are expected to be set for a bow early in November and will make up part of the 30 additional units to be included in the CSI Victory Circuit.

MARRIAGES

Lorraine McLaughlin to Ensign John Conte, in Pittsburgh, Sept. 20. Bride is with 20th exchange in Pitt.

Joan Carr to Jimmy Finnerty, in Pittsburgh, Sept. 25. Bride is a booking agent.

Ann Weelley to Ken Martin, in Pittsburgh, Sept. 26. Groom's the pianist with Piccolo Pete band at Trelon Cafe, Pitt.

Croville Thompson to Bob Sunderland, in Beverly Hills, Sept. 25. Groom is on publicity staff at 20th-Fox.

Betty Garde to Frank Lennon, Sept. 20, in New York. Bride is a legit and radio actress, currently in 'Oklahoma,' at the St. James, N. Y.; groom is stage electrician at the theatre.

Dorothy L. McVitty to Ens. Alvin F. Emig, Oct. 2, in West Jefferson, O. Bride is vocalist at WLW, Cincinnati.

Shirley Booth to Corp. William H. Baker in New York Sept. 24. Bride is legit and radio actress, currently featured in 'Tomorrow the World,' Barrymore, N. Y.

Eva Gabor to Charles Isaacs in Hollywood Sept. 27. Bride is a film actress.

Cecil Brown

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book and some magazine pieces. The book, 'A War Correspondent's Report on America,' is due Nov. 3, and will be brought out by Random House. Life mag has paid him $7,500 for a 15,000-word article based on a survey he made of what the people in the United States think about the war and the postwar outlook. Brown's 40-day swing of the country, which he says cost him $7,000, yielded 1,000 pages of notes, and will form the basis of several other mag articles.

The author-commentator-lecturer has made it clear to Life editors that they can blue-pencil the quotes of the U. S. citizenry interviewed, so long as the same ratio and proportion of sentiment as submitted prevailed.

Also due is a Collier's piece, 'What Americans Are Thinking About Fas- [illegible] Housekeeping mag, one on 'Womanpower' and the other on 'What the Youth of America Wants After the War,' all expressions garnered from his recent tour of America.

'Playwrights Rate More'—Shumlin

Continued from page 1

boom in theatre attendance and profits, Shumlin concedes that there is a basically unhealthy condition about the current stage. The extent and popularity of revivals, especially sentimental operettas, is a disquieting indication of a dearth of suitable new plays, he feels. In general, he agrees with the bromide that 'there's nothing wrong with the theatre that a good script won't cure,' but he thinks there are a few things producers can do to increase the number of those vital good scripts.

Shortage of Scripts

'There has always been a shortage of good scripts, because there have always been too few good writers,' he says. 'In the last 20 years or so this condition has been accentuated in the theatre by the growth of films and radio. Nowadays Hollywood and the broadcasters compete for the available writers in the dramatic form, so there are fewer remaining to write for the stage.

'No one is to be blamed for that. It's inevitable. But the theatre must do something to persuade the talented authors to write for the stage, at least part of the time. That's where the producers can and must justify themselves. We can no longer merely sit back and wait for playwrights to bring us their scripts. We must look around for writers of talent and promise, and must make it worth their while to write for us.

'It isn't enough that a playwright's profits from a hit may be more than possible from films or radio. When he writes for the theatre he's taking a big gamble, and unless the play succeeds he may have wasted a year or two of his time and creative energy, to say nothing of possible damage to his reputation. In contrast, writing for pictures or radio is sure. The author is guaranteed a specific amount in advance, often before he writes a line, and sometimes covering a series of productions.

Can't Compete With H'wood

'Stage producers cannot compete with Hollywood and the radio sponsors on a salary basis, of course. We haven't sufficient resources for that. But the rewards of success in the theatre are great and can equal anything the screen can offer. We must seek out good writers, whether they write novels, short stories, newspaper features, films or radio programs. When we find them we must gamble with them. We must take some of the risk, and thereby minimize the risk they face. We write for the stage. That may be by liberal advance payments or other inducements. But we must do it if we hope to continue actively as producers and the theatre is to retain its vitality.

'Of course, most producers are already doing those things to the extent their resources permit. There has been a notable increase in recent seasons of the ratio of plays adapted from literary material. But that must be extended and increased by all of us as much as possible.'

On the ground that the script is the vital factor in a play and, therefore, the author is the prime creative force in the theatre, Shumlin asserts the producer should make every possible concession to the playwright as to decisions on revisions, casting, production, etc. He does not share the view of some of his fellow-producers that the present minimum basic agreement with the Dramatists Guild gives the author too much authority on such matters, or that the current 60-40 sharing arrangement on film sales allows the playwright an inequitable edge.

The Final Authority

'Somebody must have the final authority on script revisions, casting and production details,' he explains, 'and if it isn't the author, who should it be? The author is the one whose name goes on the program and he's the one who takes the credit or the blame from the critics. The author knows what his conception of the characters is, so he should have the final say about casting. There's no more reason to suppose he'd be unreasonable on that than a producer would. And if an author should be unreasonable the producer doesn't have to do the play.

'On the contrary, I think these Dramatists Guild rules are perfectly fair. If we're to encourage authors from all writing fields to devote their time and talent to the stage we must make every possible concession to them. There's nothing magic about being a producer. We have no supernatural gift. And it's hard to see how, after an author brings a script that makes a fortune for the producer, the author could do anything that would be unreasonable. That's particularly true if, as is frequently the case, the author himself does the casting and directing of the play.'

Shumlin also disagrees with certain producers and others in the theatre that restrictions and wage requirements of the various unions and guilds are responsible for the decline in the number of productions during recent years. He regards them as a negligible factor, at most. 'It's true that union regulations are more stringent than they used to be, and that wage standards are higher. But all wage levels are higher than formerly, just as all costs and prices are higher. Moreover, that has little, if anything, to do with the decreased production in the theatre.

Plenty of Money Around

'There's plenty of money in show business, with profit enough for everyone. There's no lack of financing for new production. In fact, available backing has never been so plentiful. The difficulty is the limited supply of satisfactory scripts, not in the cost of production or the wage standards and union regulations. Producers should not try to get more out of the theatre. They must give others a fair share. They must remember that the theatre is a gamble for others, too, and that authors, actors, directors, scene designers and the others have spent years learning their crafts and frequently must make enough on a single hit to carry them over several lean years.

'With all the increased costs, producing is even now not as great a risk as it was some years ago. That is because of one factor—booking. It used to be that a producer, in preparing a production, could not be sure of obtaining a theatre for his show. He might open it on the road and play a few weeks there (at a loss) and then be unable to book it into a New York house. That was simply due to the shortage of theatres.

'Such a condition no longer exists, but there seems to be danger of it returning. There are now only a few unoccupied houses in New York, with increasing competition for the more desirable ones. That means the leasing terms will become higher. Ultimately, it may bring about a situation much like the old one. When that occurs, production [illegible]

Shumlin agrees that lower admission prices might help the theatre, but he regards that impossible under existing conditions, so not worth discussing. He has no suggestions about bringing new audiences into the theatre, observing that that is taking care of itself at the moment. He questions how many of those attending plays for the first time during the present boom will do so under normal conditions, when many of them will have returned to their homes beyond the reach of touring companies. If he has any complaint against the critics, he doesn't admit it. Rather, he agrees with their analysis of the weakness of his only failure of recent seasons, 'Great Big Doorstep,' which the reviewers said had too mild a story.

As a producer of essentially serious plays, Shumlin regards the stage as a platform for the presentation of ideas. He believes strongly that a play's 'message' must be more or less unobtrusively contained in entertainment form. Even then, he remarks, most of the audience will get just the entertainment, with only a thoughtful minority understanding, or even perceiving, the author's real theme.

Serious, Topical Plays

'The theatre must have serious, topical, provocative plays,' Shumlin declares, 'but there's a grave question of how far you can go in handling such material, particularly at the present time.

'Yet, if the stage is to be vital, it must deal with the conditions around it, with life itself. It must present and interpret the evil and disagreeable as well as the noble and the light-hearted.'

Equity-1 Union

Continued from page 3

opera) to slip away from Equity. Now felt that it's time for those mistakes—if they were such—to be corrected.

Equity's new idea is not to efface the identity of the other talent unions, but to operate the whole by one governing body. The present council of Equity could be made representative of all the entertainment fields, one card to permit actors to take engagements wherever they could, without having to join other talent unions or pay additional dues. Interchangeability of cards has been a source of contention for some time, but it hasn't been made an issue of late.

Pattern for merging all the talent unions is that of Equity and its chorus branch. Same council and officers cover both, but the chorus has its own offices and executive secretary. The present officers of the various unions would probably continue to function much as at present. There need be no proselytizing among the groups, which is an Equity principle. A chorus member may take a principal's engagement without being required to join Equity, and the reverse is true, too. There would be an adjustment of dues, however. For instance, Equity has the lowest dues of any of the unions except AGVA.

Were the Equity proposal worked out there would be no longer any use for the Associated Actors and Artistes of America. Four A's is now the parent talent union, but it is a skeleton organization to hold the affiliates together. It owns the basic charter from the American Federation of Labor, but that franchise could easily be transferred to the one big union.

Road Legiters

Continued from page 1

and other representatives of the National Entertainment Industry Council, got under way Sunday night (26) when the 'Blithe Spirit' company gave a performance at Camp Kilmer, N. J. 'Spirit' starts its road tour Oct. 4 in Philadelphia, and from there on will play on off-nights in the various nearby camps.

On Oct. 10, the 'Kiss and Tell' cast will do a show, with the camp to be designated this week. The 'Early To Bed' company will go out divided into two groups on Oct. 4 and do highlights of the musical, while on the following night 'Star and Garter' will be shown at a nearby camp. Under a similar arrangement, the cast of 'Ziegfeld Follies' has been playing camp dates on Monday nights, with Milton Berle heading each unit. Last Monday (27) the performers did a show at Stewart Field, Newburg, N. Y. 'Doughgirls' company will go out on Oct. 24. Casts from 13 shows have thus far pledged to give 'free night' camp performances.

Meanwhile, huddles are slated for the latter part of this week between Camp Shows execs, Lytell and Emil Friedlander, the latter two representing NEIC, to line five legit at-

HARRIET LEE

Harriet Lee, 48, former vaude performer and member of the vaude team of Ryan and Lee, died Sept. 28 at St. Vincent's hospital, N. Y., succumbing to pneumonia.

Miss Lee, with her former husband and partner, Ben Ryan, had been a standard vaude act for years. They also appeared in several Winter Garden musicals.

Although the couple had separated, professionally and maritally several years ago, Ryan was at the hospital at the time of death.

PERCY W. JOHNSTON

Percy W. Johnston, 67, veteran Alberta theatre man who retired a year ago because of a heart ailment, died at his home in Red Deer, Alberta, Canada.

Johnston opened the Crescent theatre at Red Deer in 1924 and later, in partnership with Morris Beatty, built the Capitol, which Beatty is now running as a unit of the Famous Players chain.

SIDNEY BLOOMFIELD

Sidney Bloomfield, 32, manager of the Lenox theatre, Philadelphia, died Sunday (26) of a heart attack in the Misercordia hospital in that city. He formerly operated the Bell, Philadelphia, and was at one time associated in the theatrical department of the National-Penn Printing Co.

Survived by widow and two sons.

JAMES C. RADCLIFFE

James C. Radcliffe, 66, veteran legit and radio actor, died from heart attack while driving home from a WICCO radio station bond rally in Minneapolis. For the past 11 years he has been a radio announcer in Minneapolis and St. Paul.

FANNIE LEVINE

Fannie Levine, assistant treasurer of several Shubert theatres at various times, died in New York Sept. 26. She had also been treasurer of the Eva Le Gallienne Repertory thatre.

Survived by sister and four brothers.

Army Calls Regan

Pat Henning replaces Paul Regan in the N. Y. Paramount's next stage presentation. Regan's services were requisitioned last Monday (20) by the Army—he was drafted.

The Ink Spots and Tony Pastor's band will hold down the headline spots on the bill.

Broadway

Herb Yates to the Coast Friday (1).

Wolfe Gilbert in from Coast for ASCAP confabs.

Gene Buck returned from Hollywood last week.

Ann Sheridan arrives east Sunday (4) for a week's stay.

Vincent Youmans visiting from west to see ailing mother.

Leonard Lyons doing a bond pitch tonight (Wed.) over WABC.

Three WAVES entering a cafe were greeted by sailors: 'Hello ripples.'

Joe and Herman Mankiewicz in from the Coast to visit their ailing mother.

Wolfe Kaufman, released by Michael Todd, is agenting Billy Rose's 'Carmen Jones.'

Brooks Costume Co. to remain in present building instead of moving to new quarters.

Belmont Park likely to use women mutuel ticket clerks next season; also other tracks.

John Garfield returns to the Coast this week to start work in 'Outward Bound' for Warners.

Nephew of Lep Solomon, treasurer of Longacre, in the Army, died of pneumonia Saturday (25).

Carol, wife of 'Variety's' Roy Chartier, recovering from an operation at Rush hospital, Meridian, Miss.

Victory Twins (Vi and Vilma Vernon) back from USO-Camp Shows tour of Yank bases in Hawaii.

Sam Pinanski, Par partner in New England, in town during the past week to huddle with h.o. Par execs.

Willie Lewis, former middleweight boxing champ, recovering from a fractured skull at Polyclinic hospital.

Brock Pemberton, who planed to San Francisco, virtually turned around and returned last Wednesday (22).

George Gilbert, ex-'Variety,' now in the Coast Guard, and on the high seas, has grown a beard 'just for the hell of it.'

Lee Marcus back to the Coast and Eddie Small Productions after visiting mother in N. Y. It was her 78th birthday.

'Without Love,' with Constance Bennett who starred in it last summer, going on road under Theatre Guild auspices.

Major Alexander P. de Seversky was the 'fall-guy' at Saints and Sinners meeting yesterday (Tuesday) at the Waldorf-Astoria.

Mickey Mouse party, celebrating 15 years of cartoon character on screen, tossed Monday (27) at Modern Museum of Art.

Leon Goldberg, newly appointed RKO studio manager, being given luncheon by RKO toppers today (Wed.) prior to his departure for the Coast.

Eleanor Flaherty, secretary to USO-Camp Shows prexy Abe Lastfogel, skedded to leave Women's hospital this week following an appendectomy.

Frieda Josephs, nurse in the home-[illegible] mount for 15 years, resigned and leaves Saturday (3) for Berkeley, Calif., to settle down there.

Wolfgang Martin, conductor of 'Rosalinda,' resigned from Broadway production to conduct opera performances in Philadelphia, Baltimore, Trenton, New Orleans, etc.

Fan antics to end everything took place outside the barbershop where Frank Sinatra has his hair cut. Kids waited for the barber to throw out precious locks of the swooner's hair.

Victor Saville, Columbia producer, who left for the Coast last weekend, stopped over in Wilmington to gander his friend, Frederick Lonsdale's new play, 'Another Love Story.'

Lou Metzger, Coast exhib, out of the Menorah hospital, Kansas City, where he was taken suddenly, and resting at the Hotel Muehlebach, K. C. He expects to hit Broadway the end of this week.

Al Schacht, who followed Bob Hope into Sicily as a USO-Camp Shows entertainer, back sporting a healthy tan after his 12-weeks' overseas trip. He also played in the Middle East and Gold Coast of Africa.

Al Jolson's Scarsdale home (8 Fenimore Rd.) was sold to Louis Sperling while the comedian was abroad entertaining Allied troops. Jolson, just returned, is hibernating in Miami Beach for a week. Last winter he became a MB home-owner.

Joan Roberts, Dorothy Kilgallen, Virginia Field, Mrs. Earl Wilson, Helen Strauss and Choo Choo Johnson made up the committee of judges who picked the winner of the swoon-singing contest at Coq Rouge last night (28). Winner contracted to sing at the nitery.

Pittsburgh

By Hal Cohen

Joe Hillers celebrated their seventeenth wedding anniversary.

Lt. (jg) Harold Lund in from Hollywood on a short leave to see his family.

'Doughgirls,' originally a January booking at Nixon, moved up to week of Nov. 8.

Marty Seed, Harry Seed's lad, returning to theatre biz after stretch in a war plant.

Sgt. Don Benjamin, ex-Playhouse actor, assigned to Moss Hart's Army Air Force show.

Sterner Sisters overseas with a USO Camp Show that also features Block and Sully.

Helen Brooks, local pretty from Mt. Lebanon, has joined chorus of new 'Ice-Capades.'

Gene Berry, from Toledo, new sales manager at Roosevelt hotel under Reggie Wilson.

Jan Garber played a Spotlight radio show from U. S. Steel Company plant here last week.

Fulton manager John Walsh and his wife have gone to N. Y. for a few days to look town over.

C. C. Kellenberg, 20th-Fox sales manager here, back from American Legion convention in Omaha.

Rex Owen, Chapelle and Hannon and Watkins Sisters in new show at William Penn's Terrace Room.

Chicago

Frances Faye pinchhit for the ailing Dorothy Donegan at the Latin Quarter for a week during the latter's illness.

Members of the Allied Theatres circuit are throwing a first anniversary stag dinner for President Jack Kirsch at the Blackstone hotel on Oct. 4.

Pan American Room, donated by the Pan American Good Neighbor Forum, was dedicated last week at the Michigan avenue Chicago Service Men's Center.

Paramount screened 'The City That Stopped Hitler' at the Esquire theatre last Friday before 1,000 ranking production executives and Army and Navy officers.

A bond drive held at Joe Miller's 885 Club last week during a party of 80 members of the South Side Merchants Association sold $200,000 in bonds, of which $25,000 went for a half-dozen pair of nylons.

With the takeover of the Chicago Sun's amusement department by Henry Murdock, Carol Frink, who has been reviewing motion pictures and covering night clubs, has returned to her former status as feature writer.

Ralph Kettering, lessee and manager of the Civic theatre, has set John Laurie as treasurer; Archie Wiles, advertising agent; Gladys Green, auditor; Marjorie Hensieg, secretary, and Harry Keesler, house superintendent. Theatre opens Oct. 10 with Brock Pemberton's 'Janie.'

Norman Kassel has returned to the Essaness Circuit as advertising and publicity head after a year's absence during which he served as exploitation man for Warner Bros. and 20th Century-Fox. He replaces Madeline Woods, who succeeded him a year ago and resigned to go into business for herself.

Philadelphia

By Si Shaltz

Helen Lane, guitarist, opens Monday (4) at Swan Club.

Joe E. Lewis is set to follow Jackie [illegible]

Helen Traubel will be first attraction of Emma Feldman's concert series, beginning Oct. 21.

James R. Young, author of 'Behind the Rising Sun,' will be cocktailed by local press next Monday (4).

Jeanette MacDonald will be soloist at Philadelphia Orchestra's pop concert at Academy of Music Nov. 9.

Lt. Max Miller, erstwhile press agent for William Goldman theatres, is latest addition to ranks of benedicts.

The Hamid-Morton Circus booked for Arena for week starting Oct. 7 for benefit of Shriners crippled children fund.

Cleveland

By Glenn C. Pullen

Charles DeHarrack, concert pianist, planning overseas USO trip.

Milt Krasny of General Amusement here to join wife, recovering from operation.

Duke Milen, former outfielder for Washington Senators, now manager of Southern Tavern.

George Duffy's orch back at Bronze Room for fourth season, after summer at Euclid Beach.

Maurice Goldman, concert singer and choir director, new operetta producer at Alpine Village.

Duci de Kerekjarto, at Eldorado Club nearly year, set as guest-violin soloist in Orpheus Choir concert Dec. 31.

St. Louis

By Sam X. Hurst

Irvin K. Longenbach is the new manager of the Palace, Chillicothe, Ill.

Rolf Passer, mind reader, heading new floor show at Club Continental, Hotel Jefferson.

Arnold Stoltz, UA exploiteer, in town tightening up his tom toms to bally 'Johnny Come Lately.'

Ted Anthony, manager of the Rex, Champagne, Ill., has relighted his house after 100% face lifting job.

Dinah Shore, on a USO tour, entertained the ailing at the sick bay at the naval training base at Robertson, Mo.

Saul Goldman, Chicago, has obtained distribution rights for 'After Mein Kampf' in St. Louis, St. Louis County and Southern Illinois.

London

Late Israel Davis, cinema builder, left estate of $850,400.

Adele Astaire off to Ireland for holiday and to rest her eyes at doctor's orders.

Texas Clary, over here with American Army has been transferred to one of the USO-Camp Shows.

Jack Hylton won appeal against 14 days' jail sentence for gasoline offense and let off with $20 fine.

Marcel Hellman working on script of an adaptation of Anatole Litvak tale for his next film production.

John Ojerholm joined the War Office Film Advisory Committee as one of the two reps of Laboratory Assn.

Odeon Corp. fined $140 and $84 costs for not returning used halves of ducats to excise for assessment of seat tax.

Baillie James Welsh, Scottish exhib, ex-Member of Parliament, delegate to Exhibs Assn. general council, and poet, has been elected Lord Provost of Glasgow.

Ben Simmonds, for 24 years with Paramount as branch supervisor, has resigned and will take a three-month rest before linking up with another film organization.

Karl Grune's first picture, 'Silver Darling,' which is now being made, is being angled for by Pathe Pictures, a subsidiary of Associated British Pictures Corp.

War Office aim to set up a new committee of 21 members to deal with film entertainment for troops has been cold-shouldered by Cinematograph Exhibs Assn.

Herbert Wilcox and Anna Neagle will shortly make a tour of sevicemen camps in the Far East. On their return Miss Neagle will either star in a stage play or make another film.

After being out for a week in the sticks, 'Something in the Air,' the Lee Ephraim-Emile Littler-Tom Arnold musical, starring Jack Hulbert and Cicely Courtneidge, has been renamed 'Sorry, Darling.'

British newspapers were full of descriptions of the way New York celebrated announcement of surrender of Italy. In London the natives received the news with characteristic phlegmatic stoicism.

Gaumont-British Corp. paid dividend on common at 6%, same as last year. Another J. Arthur Rank interest, the flour milling combine, paid a final of 7%, making 15% for the year, on a capital of $14,000,000.

George Elcock, who lately sold out his Mayfair circuit to Associated British Cinema Corp., has formed a new company with $5,000 nominal capital to deal in 'the requirements of theatre, music hall, cinema, cafe and saloon proprietors.'

Gabriel Pascal will return from Hollywood to London minus Greta Garbo, as Swedish star does not wish to stay in England during the Winter. But she definitely will arrive here in the Spring, for the long-delayed starring role in 'S[illegible]' [illegible] having finished 'The £100 Window,' original story, written in Hollywood, for Warner Bros. (London), has been offered five years' contract by them to do two pictures per year. Picture gets premiere release at Warners theatre in November.

Two Cities Films' latest epic, 'Henry V,' starring Laurence Olivier in title role, is budgeted to cost $1,400,000, but understood when completed will be nearer $1,600,000. Company is dickering with George Robey to make return to films in the Falstaff role.

Associated British Cinema Corp. has bought Park Hall Cinema, Bristol, and now has six in the town. In buying Mayfair circuit from George Elcock, the corp. now has seven theatres in Reading against Odeon's two. Insiders figure coming post-war fight for this market will be between Warners and Metro through its ABC holdings on one side and J. A. Rank through his production-distribution-exhibition interests.

Minneapolis

By Les Rees

Elmer Sedin, RKO homeoffice auditor, in town.

M-G-M remodeling exchange to improve facilities.

St. Paul hotel Gopher Grill has Ted Phillips orchestra.

Paul Allen, singer, held over fourth week at Curly's nitery.

Irving Gillman, RKO salesman, back on job after major operation.

'Beans' Gaines of M-G-M office staff in hospital nursing injured leg.

Gene Eyeman orchestra in second year at Hotel Lowry Minnesota Terrace.

Leo Murray, Lyceum, legit road-show house, manager, ill with pleurisy.

More than 25,000 saw University of Minnesota football opener with Missouri.

Connie Russell, singer, and Juan Makula band into Hotel Radisson 'Flame Room.'

Jean Hersholt here from Hollywood to address Danish Brotherhood of America convention.

Lillian Gish speaking on 'Broadway to Hollywood' at University of Minnesota's first convocation Oct. 8.

Universal branch here in second place nationally in Nate Blumberg Testimonial drive which runs until Oct. 30.

Jack Crawford and 'Victory Unit' moving to Trocadero nitery to continue in Twin Cities for year's run at various spots.

Moe Levy, 20th-Fox district manager, back after tour of Des Moines and Omaha branches with W. C. Gehring, western sales manager.

Miami

Phyllis Sharon a wow at Jimmie's-on-the-Trail.

Beth Chalis doing repeat at the Bar of Music.

Freddie Bernard is new emcee at Club Mayfair.

Brooks Brothers are featured at Tobacco Road.

Joe Rio, and wife Janine, featured at Charlie's Inn.

Mel Murray leading the fun at Winnie's Little Club.

Sugar Kane and Doris Karr added to Charlie's Inn show.

Richard Himber orch hitting new highs at Flagler Gardens.

Carol Chappelle in for a return engagement at the Drum Club.

Bob Allen band with Virginia Maxey as vocalist has opened at the Frolic Club.

Tony Martin is stationed here at the Officers Training School. He's a corporal now.

Jeff's niteclub has the Edwards Sisters, Bill Merrill, Garnett Fox, Judy Carroll and Claude Shofner orch.

Fabian Storey's band is at the 5 O'Clock Club; also Jose & Mona, Jacqueline Hurley and Tony Sharabba.

Manning's restaurant has just been returned by the Navy and reopened as one of the popular spots. Has Sid Lewis orch.

Nite spots are on the upbeat. Biz is excellent and most niteries have boosted entertainment budgets. Places are crowded with spenders, both uniformed and civilian.

Clover Club featuring three bands; Jerome Twichell, Al Friedman and Tony Lopez and their bands. Floor show has Estelita, Frank Borden, Buddy & Judy Allen and the Norman-Lorraine dancers.

Kitty Davis has a sellout for her Bond dinner. Only purchasers of a $1,000 Bond will be admitted for an excellent dinner. Show features Sharon De Vries, Lolita Cordoba, The Silver Cyclones, Isabelle Johnson and Buddy Walker, emcee.

Australia

By Eric Gorrick

Ernest Turnbull, Hoyts, back from U. S. visit.

Harry Hunter, Paramount's local chief, plans quick U. S. visit for homeoffice powwows.

Capt. Lanny Ross will be posted to an advanced base to aid Capt. Jerry Cargill in setting new shows for U.S. troops.

Biz in [illegible] arcades is dropping [illegible] in Sydney. Drop comes following police attention to the penny peepshows.

Williamson-Tait still doing socko in Sydney with revival of 'Merry Widow.' Later, unit will do more Gilbert-Sullivan operettas.

Sir Ben Fuller is planning an ice-skating rink in Melbourne after the war. Rink will be on Olympic lines for staging international hockey games.

Wallace Parnell, Tivoli production chief, arranging additional shows for entertainment of khaki-clads and civilian war workers in out-of-town centres.

Charles Chauvel pacing finely with 'Rats of Tobruk,' Aussie-made, in which RKO, Hoyts, Commonwealth Laboratories and Charles Munro hold interest. Cast is local.

Trade is still waiting for Professor Copland, Prices Commissioner, to give final decision on film rentals. Exhibs say that Copland set rentals as from April, 1942, but distribs await definite ruling.

Norman B. Rydge is looking for additional theatres in order to further expand the Greater Union setup. Rydge recently completed deal with Gus McIntyre for the takeover of the Broadway loop, thus giving G.U.T. first break into the nabe sectors.

Washington

Earle theatre melody makers shelled out for $6,680 in war bonds at the Monday night rally.

Eddie Plohn of the National theatre has just signed a two year pact with Local 161, Musicians.

Joyce Romero, blind songstress for the Roxyettes at the Earle, via the loud speaker, being promoted to a singing single.

S. Jay Kaufman is busy with the diplomatic set and socialites lining up glamour girls for the gag line in 'Army Play By Play.'

Zone manager John J. Payette of Warner Bros. dipped into the company treasury and bought a $50,000 bond at the Roxyettes rally.

Gwenn Dew, newspaper correspondent who was a prisoner of the Japs, made a personal at opening of 'Behind the Rising Sun' at Keith's.

Washington is hungry for musicals and 'Oklahoma,' first to arrive, will have S.R.O. according to Bess Davis Schreiner of the American Theatre Society.

Hollywood

Jim Doane hospitalized for minor operation.

Ben Piazza, chief caster for RKO, on two-week vacation.

Don King shifted from Warners to Columbia as news editor.

Francis D. Langton joined Col. Jason Joy's staff at 20th-Fox.

Val Lewton, RKO producer, hospitalized with sinus infection.

Dorothy Campbell moved in as new fashion editor at Columbia.

Lou Smith, of Metro's eastern flackery, in town to look at new releases.

Jimmy Murphy, Hearst newspaper cartoonist, recovering from major surgery.

Gwen Anderson, stage and screen actress, Renoed Helmut Dantine, film actor.

Harry Norwood, manager of the Merry Macs, recuperating at home after hospital siege.

Gerry Deardorff joined Vanguard Productions to handle story material for David O. Selznick.

Jane Wyatt home from the hospital, with her twins remaining in the incubator for another month.

Victor Fleming celebrating his 33d year as film director, two of his pictures having won Academy awards.

Robert Silliman Hillyer, Pulitzer prize winner in literature and professor at Harvard, divorced in Reno.

Nat Wolff, Coast radio chief of OWI, resigned, shifts over to Metro some time between Nov. 15 and Dec. 1.

Richard Blumenthal to Mexico City for a two-week stopover before planing to New York for show shopping.

Harry James' band beat Freddie Martin's outfit in a baseball game at Long Beach and sold $2,885,000 in War Bonds.

William Goetz loaned his masterpiece, 'Young Girl in a Garden,' to the exhibit of Renoir paintings at the Ambassador.

Monty Salmon, manager of the Rivoli theatre in New York, vacationing and gandering film product in Hollywood.

Bud Abbotts celebrated their 25th wedding anniversary, with the Lou Costellos tossing their own silver wedding party Sept. 26.

Robert Aisner, Metro writer and former lieutenant in the French Army, leaves the studio this week to enlist with the Fighting French.

Brigadier General Robert L. Denig, director of public relations for the Marine Corps, shoved off for Washington after a round of the studios.

Harry Sherman picked up the check for 300 tank soldiers from Arizona at the weekly blowout for Army and Navy lads at Masquers Club.

Barbara Goodall, British actress, was awarded $250 monthly temporary alimony in her divorce suit against Steve Geray, screen actor, whose legal name is Istvan Gyergyai.

Mexico City

Leo Carrillo in from Hollywood.

Ramon Navarro building three houses here as an 'investment.'

Jorge Marron opened his new night spot, Habana-Madrid, this week, with five acts, headed by Tobias Sisters, dancers.

Miguel Contreras Torres headed for Hollywood and Washington, D.C., in an attempt to get some film equipment for Mex government.

Paulette Goddard slipped back to California after two weeks' visit, to start on 'I Love a Soldier,' film in which her leading man will be Sonny Tufts.

Bigwigs here for Mexico's independence day celebration included Gen. George C. Marshall, Attorney General Francis Biddle, Nelson A. Rockefeller and Gov. Stevenson of Texas.

All night spots put on extra acts and levied a cover charge Sept. 15 and 16 (Mexican independence celebrations). Even restaurants went in for covers. Average night spot cover was 15 pesos ($3).

Movie and theatre magnates worried over new 'no poster' ruling. Under future government plans, no more posting of bills will be allowed in town, only on special billboards to be erected at specific spots.

Hipodromo, Mex City's $2,000,000 race track, to open Oct. 23, and expected to bring in thousands more Americans, to give the night clubs and theatres another boost in patronage. All amusements showed bigger boxoffice receipts during last year's 65-day racing season.

San Francisco

Torres and Renee are at Richelieu Casino.

Henry King opened at the Mark Hopkins hotel.

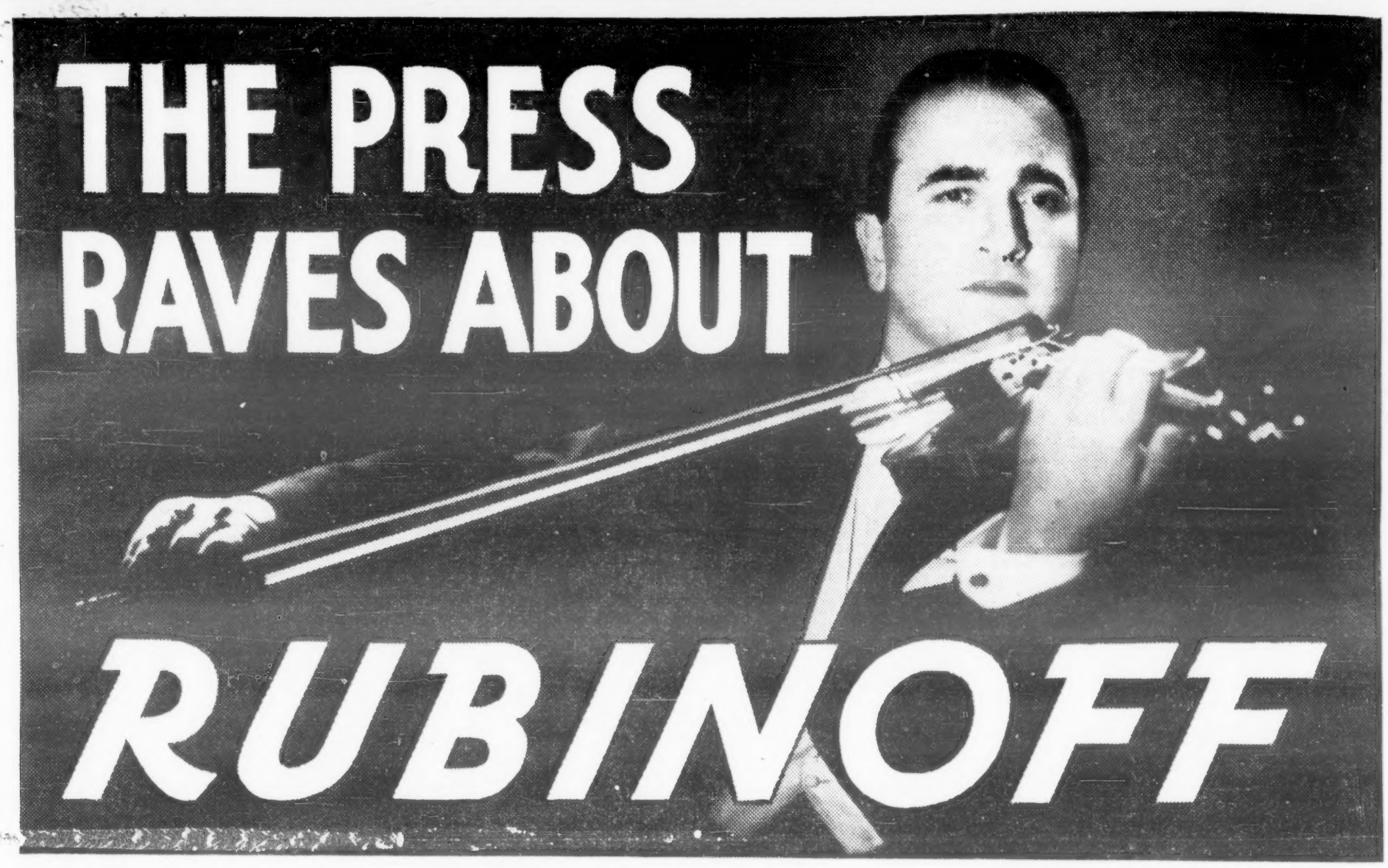
Johnny Howard moves into the Slapsy Maxie's next Monday.

Noel Toy's has been pacted for two more weeks at the Music Box.

Zarette and Parquita opened at La Fiesta.

Norvell Gillespie, NBC Victory Garden consultant, was featured speaker at Pacific Coast Nurserymen Convention in Santa Barbara.

John H. Norton, Jr., station relation manager of the Blue Network, is here from New York attending the executive affiliates meet at the Clift hotel.



NEW YORK

"Listeners have another 'must' attraction."

—New York Daily News

CHICAGO

"A man and his fiddle thrill his listeners."

—Chicago Daily Tribune

WASHINGTON, D. C.

"Rubinoff's music is a marvel to hear."

—Washington Evening Star

"Rubinoff wrapped his listeners in a spell."

—Washington Post

CLEVELAND

"The public will buy radio sets to listen to Rubinoff."

—Cleveland Press

DETROIT

"His spectacular musical showmanship clicks."

—Detroit Free Press

ST. LOUIS

"Rubinoff repeats his success of last week."

—St. Louis Globe-Democrat

PITTSBURGH

"Rubinoff is a great artist, a great violinist, and an arranger second to none."

—Pittsburgh Press

SAN FRANCISCO

"He plays popular numbers as an artist should."

—San Francisco Chronicle

KANSAS CITY

"When Rubinoff takes up his fiddle, the audience becomes insatiable."

—Kansas City Times

HOUSTON

"Noted violinist gains honors, topping off excellent program."

—Houston Press

TOLEDO

"Rubinoff is the smartest soloist heard in many a moon."

—Toledo Blade

RUBINOFF

2203 ESSEX HOUSE
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